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I

# ERICH WOLFGANG KORNGOLD

## SINFONIETTA

für grosses Orchester

Op. 5



B. SCHOTT'S SÖHNE · MAINZ



770878

M

1001

K83

Op.5

# Felix Weingartner

*gewidmet*

*Motiv des fröhlichen Herzens:*



BROUDE BROTHERS  
MUSIC

56 WEST 45 STREET  
NEW YORK 36, N. Y.





## Besetzung:

16 Violinen I <sup>te</sup> 16 Violinen II <sup>te</sup> 12 Bratschen. 12 Violoncelli. 8 Contrabässe. [4 Contrabässe mit C Saite]	1 Piccolo. 2 Flöten. [Picc. nimmt auch III. Fl.] 2 Oboen. [II <sup>te</sup> nimmt auch Engl. Horn.] 2 Clarinetten. (A und B) 1 Baßclarinette in B. 2 Fagotte. 1 Contrafagott.
4 Hörner in F. 3 Trompeten in C. 3 Posaunen. Baßtuba.	Glockenspiel, Triangel, Kleine Trommel. Becken, 4 Pauken. tiefe Glocken in Fis und H
2 Harfen.*) 1 Celesta.	
Pianino.**)	

ALK.

\*) Wo rasche Umstimmung nicht möglich, sollen beide Harfen die Stimmen entsprechend aufteilen (z.B. I. Satz Seite 26).

\*\*) Pianino neben Celesta hinter den Geigen zu postieren! Spieler erscheint erst unauffällig zum letzten Satz.

Weitere Bemerkung: Eine Luftpause (t) bei einzelnen Instrumenten vor dem Taktstrich bedeutet, daß der Ton *kurz vor dem Taktstrich* zu beenden ist.



# Sinfonietta

## I

Erich Wolfgang Korngold, Op. 5

Fließend, mit heiterem Schwunge (♩ = 72)

Piccolo

2 Flöten

2 Oboen

2 Clarinetten in A

Baßclarinette in B

2 Fagotte

Contrafagott

4 Hörner in F

3 Trompeten in C

3 Posaunen

Baßtuba

Pauken

Celesta

I. Harfe

II. Harfe

Fließend, mit heiterem Schwunge (♩ = 72)  
*molto espr.*

Violinen I

Violinen II

Bratschen

Viola

Violoncelle

Contrabässe

1

Picc.

Fl. 1 2

Cl. 1 2

Bscl.

Fgts. 1 2

Contgts.

I Hr.

I Hrf.

Vn I.

Vn II.

Bf.

Vcll.

C. B.

*sfz*

*mf*

*mf espr.*

*div.*

*mf*

*mf espr.*

*mf espr.*

*mp*

*arco*

*sfz*

*mp*

1



*cresc.*

Picc. *p* *p*

Fl. 1. *a 2* *p* *a 2* *a 2*

Ob. 1. *a 2* *p* *a 2* *a 2*

Cl. 1. *espr.* *fpp* *fpp* *fpp* *fpp*

Cl. 2. *espr.* *fpp* *fpp* *fpp* *fpp*

Basl. *pp* *fpp* *p* *fpp* *p* *fpp* *f*

Fgt. 1. *f* *f* *f* *f* *f*

Fgt. 2. *f* *f* *f* *f* *f*

Contfgt. *p* *p* *p* *p* *p*

Hr. 1. *espr.* *f* *f* *f* *f*

Hr. 2. *espr.* *f* *f* *f* *f*

Hr. 3. *f* *f* *f* *f* *f*

Hr. 4. *f* *f* *f* *f* *f*

I. Hrf. *mf* *mf* *mf* *mf* *mf*

II. Hrf. *mf* *mf* *mf* *mf* *mf*

*cresc.*

Ve I. *p* *p* *p* *p* *p*

Ve II. *p* *p* *p* *p* *p*

BR *am Steg* *nat* *am Steg* *nat* *am Steg* *nat*

Voll. *f* *f* *f* *f* *f*

C. B. *f* *f* *f* *f* *f*

*sf* *pizz.* *sf* *sf* *sf* *cresc.*



## Vorwärts

3

cresc.

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bscl.

Fglt. 1  
2

Contfgt.

Hr. 1  
2  
3  
4

I. Trp.

Pos. 1  
2  
3

Pk.

## Vorwärts

cresc.

Ve I.

Ve II.

Bf.

Vcl.

C. B.

3

cresc.

J. &amp; CO



4

Picc.   
 Fl. 1.   
 2.   
 Ob. 1.   
 2.   
 Cl. 1.   
 2.   
 Bocl.   
 Fggt. 1.   
 2.   
 Contfgt.   
 Hr. 1.   
 2.   
 3.   
 4.   
 Trp. 1.   
 2.   
 Triang.   
 Pk.   
 II. Hrf.   
 Ve I.   
 Ve II.   
 Br.   
 Vcll.   
 C. B.

Musical score for a symphony orchestra, page 9. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoon, Fagott (1 and 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1 and 2), Triangle, Percussion (Pk.), II. Horns, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked "Allegro". The score includes various dynamics (p, mp, mf, f, pp, sf) and articulations (pizz., arco, div., unis., plizz., espr.). The score is divided into measures by vertical bar lines. The first measure of the first system is marked with a "4" in a box. The first measure of the last system is marked with a "4" in a box.

rit. (♩) Im Zeitmaß zurückhaltend

Picc. *mf* *pp* *rit. (♩)*  
 Fl. 1. 2. *mf* *pp*  
 Ob. 1. 2. *mf* *pp* *a 2*  
 Cl. 1. 2. *mf* *pp* *a 2* *I. Solo. 20 molto esp.* *mp* *sub.*  
 Bocl. *mf* *pp* *mp*  
 Fggt. 1. 2. *mf* *pp* *Solo.*  
 Contfgt. *mf* *pp*  
 Hr. 1. 2. 3. 4. *p* *III. (gest.)* *sf-pp*  
 Trp. 1. 2. *pp*  
 Triangl. *pp*  
 Fk. *pp*  
 Celesta. *pp*  
 I. Hrf. *p* (Flageolet)  
 II. Hrf. *pp*  
 5 Solo. *mf* *subito p* *pp* *Im Zeitmaß zurückhaltend*  
 V<sup>e</sup> I. *mf* *subito p* *pp*  
 Tutti. *mf* *subito p* *a 2 pizz.* *sempre p*  
 4 Solo. *mf* *subito p* *a 2 pizz.* *sempre p*  
 V<sup>e</sup> II. *mf* *subito p* *pizz.* *sempre p*  
 Tutti. *mf* *subito p* *pizz.* *sempre p*  
 Solo. *mf* *pp* *pizz.* *sempre p*  
 B<sup>e</sup>. *mf* *pp* *pizz.* *sempre p*  
 Tutti. *mf* *pp* *pizz.* *sempre p*  
 Solo. *mf* *pp* *pizz.* *sempre p*  
 Vcll. *mf* *pp* *pizz.* *sempre p*  
 Tutti. *mf* *pp* *pizz.* *sempre p*  
 C.B. *mf* *pp* *pizz.* *sempre p*

Fl. 1. 2. *p*

Ob. 1. 2. *pp*

Cl. 1. 2. *mf* *molto espress.* *p*

Fagott. 1. 2. *p* *p*

Hr. 1. 2. 3. 4. (Offen) *p* *mp* *p*

I. Hrf. *mp*

II. Hrf.

V<sup>a</sup> I. *mf espress.* *molto espress.* *espress.* *espress.*

V<sup>a</sup> II. *mf espress.* *molto espress.* *espress.* *arco* *mf espress.* *espress.*

V<sup>a</sup> III. *p* *arco* *mf espress.* *espress.*

V<sup>a</sup> IV. *p* *arco* *mf espress.* *espress.*

V<sup>a</sup> V. *p* *arco* *mf espress.* *espress.*

C. B. *p*

deutlich gesungen

6

30112





8

Picc. *a2*

Fl. 1. 2. *a2*

Ob. 1. 2. *a2*

Cl. 1. 2. *p espress.*

Bscl. *p espress.*

Fgcl. 1. 2. *p*

Cntfgt. 1. 2. *mp espress.*

Hr. 1. 2. 3. 4. *p*

Trp. 1. *(mit Dämpfer)*

Poc. 1. 2. 3.

Pu. *(Dämpfer rasch ab)*

I. Hrf.

II. Hrf.

ve I. *espress.*

ve II. *espress.*

Bf. *espress.*

Vcll. *meno*

C.B. *meno*

Etwas zurückhaltend  
(breiter Strich)

*f espress.*  
(breiter Strich)

*f espress.*  
(breiter Strich)

*f espress.*  
(breiter Strich)

8

Wieder bewegt

Picc.

Fl. 1.  
2.

Ob. 1.  
2.

Cl. 1.  
2.

Bescl.

Fgtt. 1.  
2.

Mftgtt.

Hr. 1.  
2.  
3.  
4.

Trp. 1.

Pos. 1.  
2.  
3.

aßuba.

Pk.

Hrf. 1.  
2.

L.Hrf.

Vg I.

Vg II.

Br.

Voll.

C.B.

(Zfiss.)  
so stark als möglich

so stark als möglich

Wieder bewegt



9

**10** Tempo I \*)

*sehr zart* poco rit. - - - a tempo

Picc. *ppp*

Fl. 1. 2. *ppp* *pp* *mp espress. sehr zart* *ppp* *pp*

Ob. 1. 2. *ppp*

Cl. 1. 2. *ppp* *pp sehr zart* *ppp sehr zart* *pppp sehr zart* *pp*

Bscl. *ppp* *pp sehr zart* *ppp sehr zart* *pppp sehr zart* *pp*

Fgt. 1. 2. *mf* *pp sehr zart* *ppp sehr zart* *pppp sehr zart* *pp*

Intfett. *ppp* *mp* *ppp sehr zart* *pppp sehr zart* *pp*

Hr. 1. 2. 3. 4. *ppp*

Blockfl. *ppp* *pp sehr zart* *ppp sehr zart* *pppp sehr zart* *pp*

Fk. *ppp*

Celosta. *stets portamento* *pp*

I. Hrf. *stets portamento* *mp zart*

II. Hrf. *p* *p*

**10** Tempo I \*)

*ppp* *mp espress.* *ppp* *pp* *mp espress.*

*pizz.* *arco* *pizz.* *arco*

*mf hervortretend* *mp* *pp* *pp* *mp*

Sordinen auf!

*pp* *pp* *mp* *mp*

\*) Die Bezeichnung „Tempo I“ bezieht sich stets auf das Anfangstempo des betreffenden Satzes

poco rit. - - - a tempo

1. Fl. *pp* *mp*

2. Fl. *pp* *mp*

1. Cl. *mp* *p molto espress.* (weak)

2. Cl. *mp* *p molto espress.* (weak)

Bocl. *mp* *mp*

1. Fggt. *mp* *mp*

2. Fggt. *mp* *mp*

Catfggt. *mp* *mp*

1. Hr. *mp* *p*

2. Hr. *mp* *p*

3. Hr. *mp* *p*

4. Hr. *mp* *p*

I. Hrf. *f* *p* *gliss.*

II. Hrf. *f* *f*

Vcl. I. *mf molto espress.* *arco*

Vcl. II. *mp* *arco* *mp*

Bf. *pizz.* *Sordinen auf!* *f molto espress.*

Vcll. *pizz.* *Sordinen auf!* *p* *arco*

C.B. *mp* *p* *pp*



poco rit. - - - a tempo

11

Fl. 1. *pp* *mp*

Fl. 2. *pp* *mp*

Cl. 1. *mp* *a. 2.*

Cl. 2. *mp* *p molto espress.*

Bocl. *mp* *mp*

Fgt. 1. *mp* *mp*

Fgt. 2. *mp* *mp*

Contfgt. *mp* *mp*

Tr. 1. *f = espress.*

Tr. 2. *p*

Tr. 3. *p*

Tr. 4. *p*

I. Hrf. *f*

II. Hrf. *f*

poco rit. - - - a tempo

Vcl. I. *mf molto espress.* *Sordinen auf!* *mf*

Vcl. II. *mp* *mf*

Br. *mp pizz.* *divisi* *unis.* *f molto espress.* *arco* *mf*

Vcll. *p* *pizz.* *arco* *pp* *arco* *mf*

C.B. *mp* *p* *pp* *mf*

11

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12

Flc.

Fl. 1.  
2.

Ob. 1.

Cl. 1.  
2.

Fgt. 1.  
2.

Hr. 1.  
2.  
3.  
4.

Trp. 1.

Poz. 1.  
2.  
3.

Triangl.

kl.Tr.

Pk.

I.Hrf.

Vl. I.

Vl. II.

Br.

Vcll.

C.B.

Picc. Fl. 1. 2. Ob. 1. 2. Cl. 1. 2. Bocl. Fgt. 1. 2. Hr. 1. 2. 3. 4. Trp. 1. 2. 3. Pos. 1. 2. 3. Triangl. kl.Tr. Pk. I.Hrf.

poco accel.

a 2

mf hervortretend

poco accel.

vcl. I. vcl. II. Bf. Vcll. C.B.

Fl. 1. 2. *pp* *a2*

Ob. 1. 2. *pp*

Cl. 1. 2. *pp*

Bacel. *Solo.*

Fggt. 1. 2.

Contfgt.

Hr. 1. 2. 3. 4. *f*

Trp. 1. 2. 3. *f*

Pos. 3.

Pk.

V<sup>a</sup> I. *mf* *Sordinen ab!*

V<sup>a</sup> II. *arco* *mfz pizz.* *Sordinen ab!*

Bf. *arco* *Sordinen ab!* *arco*

Vcll. *Sordinen ab!* *arco* *pizz.* *mf* *mf* *arco* *mf*

C.B. *arco*



14

Picc. *Solo*

Fl. 1 *Solo*

Fl. 2 *Solo*

Ob. 1 *Solo*

Ob. 2 *Solo*

Cl. 1 *a 2*

Cl. 2 *Solo*

Bcl. *Solo*

Fgtt. 1 *a 3*

Fgtt. 2 *Solo*

Contfgtt. *Solo*

Hr. 1 *Solo*

Hr. 2 *Solo*

Hr. 3 *Solo*

Hr. 4 *Solo*

Trp. 1 *mit Dämpfer* *Dämpfer rasch ab!* *offen*

Trp. 2 *mit Dämpfer* *Dämpfer rasch ab!* *offen*

Trp. 3 *Solo*

Ve I. *am Frosch* *(nat.)*

Ve II. *am Frosch* *(nat.)*

Bf. *am Frosch* *(nat.)*

Bf. *am Frosch* *(nat.)*

Voll. *am Frosch* *(nat.)*

C.B. *am Frosch* *div.* *(nat.)*

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14



sempre accel. rit.(d.)

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bacl.

Fggt. 1 2

Contfggt.

Hr. 1 2 3 4

Trp. 1 2 3

Pos. 1 2 3

Pk.

*hervortretend*

*hervortretend*

sempre accel. rit.(d.)

Ve I.

Ve II.

Bf.

Vcll.

C.B.

*alle*

*alle*

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fggt. 1.  
 2.  
 Ontfggt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 Pos. 1.  
 2.  
 3.  
 BaStuba.  
 Triangl.  
 Pk.  
 Celesta.  
 I.Hrf.  
 II.Hrf.  
 Ve I.  
 (Doppelgriff)  
 Ve II.  
 (Doppelgriff)  
 Br.  
 Voll.  
 C.B.

*(stets portamento)*  
*stark als möglich*  
 Breiter.  
 30112

*molto ritard.*

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Hscl.

Fagtt. 1 2

Contrabt.

Hr. 1 2 3 4

Trp. 1 2

Pos. 1 2 3

Baßuba.

Triangl.

Fk.

Celesta.

I. Hrf.

II. Hrf.

*gut stimmen!*

*molto ritard.*

Ve I.

Ve II.

Bf.

Voll.

C.B.

*sfz pizz.*

*sfz pizz.*

*sfz pizz.*

## [16] Tempo I (d.) (Nicht schleppen)

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bcl.  
 Fgt. 1.  
 2.  
 Catfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Bassuba.  
 Triangl.  
 Becken.  
 Pk.  
 Celesta.  
 I. Hrf. so stark als möglich  
 II. Hrf.  
 Tempo I (d.) (Nicht schleppen)  
 Ve I.  
 Ve II.  
 Bf.  
 Vcll.  
 C.B.



28

poco rit.

Picc.

F1. 1.  
2.

Ob. 1.  
2.

Cl. 1.  
2.

Bscl.

Fggt. 1.  
2.

Cntfgtt.

Hr. 1.  
2.  
3.  
4.

Trpt. 1.  
2.  
3.

Pos. 1.  
2.  
3.

Bastab.

Pk.

Celesta.

I.Hrf.

II.Hrf.

Ve I.

Ve II.

BR

Vcll.

C.B.

mp

sfz

gedämpft

f

mf

espress.

am Steg.

30419



17 subito a tempo

Picc. *p*

Fl. 1. *a<sup>2</sup>* *p*

Ob. 1. *p*

Cl. 1. *p*

Bacl. *mp* *p* *sfz*

Fggt. 1. *mp* *p*

2. *mp* *p*

Contrabt. *mp* *p*

Hr. 1. *mp* *p* *offen* *f* *molto espress.*

2. *mp* *p* *offen*

3. *mp* *p* *offen*

4. *mp* *p* *offen*

Pk. *mp* *mp* *pp*

Celista. *mp*

(Solo mit einer Hand)

I. Hrf. *mp* *mp* *gliss.* *p* *mf*

II. Hrf. *mp* *mp* *mp* *p* *mf*

subito a tempo

Ve I. *mp* *p*

Ve II. *mp* *p*

Bf. *p* *(nat.)* *p*

Voll. *(natürlich)* *mp* *p* *arco* *f* *espress.* *arco* *sfz*

C.B. *mp* *p* *arco* *sfz*

17 *mp*

Flc.

Fl. 1.  
2.

Cl. 1.  
2.

Bcel.

Egt. 1.  
2.

Entfgt.

Hr. 1.  
2.

I. Hrf.

ve I.

ve II.

Br.

Vcll.

C. B.

*p*

*mf*

*mf espr.*

*div.*

*mp*

*mf espr.*

*mp*

*pizz.*

*arco*

*mp*

18

Picc. *p* *mf* *mf*  
 Fl. 1. *a 2* *mf* *mf*  
 2. *p* *mf* *mf*  
 Ob. 1. *sp* *a 2* *f*  
 2. *sp* *f*  
 Cl. 1. *f espr.* *mf* *f*  
 2. *f*  
 Bocl. *sp* *p* *mf* *f*  
 Fglt. 1. *mf* *f*  
 2. *mf* *f*  
 Cntglt. *p* *p* *f*  
 Hr. 1. *f molto espr.* *p* *f*  
 2. *f*  
 I. Trp. *f espress.*  
 I. Hrf. *f*  
 II. Hrf. *f*  
 Ve I. *f*  
 Ve II. *am Stog* *nat.* *p* *f*  
 Bf. *am Stog.* *nat.* *p* *mf* *f*  
 Vcll. *f espress.* *pizz.* *arco*  
 C.B. *f espress.* *pizz.* *arco*

18

**19** Etwas bewegter

This is a page from a musical score, likely for a symphony or concert overture. The score is written for a large orchestra and includes vocal parts. The instruments listed on the left are:

- Pico. (Piccolo)
- Fl. 1. 2. (Flute)
- Ob. 1. 2. (Oboe)
- Cl. 1. 2. (Clarinet)
- Bacl. (Bassoon)
- Fg. 1. 2. (Fagott)
- Cntf. (Cello)
- Hr. 1. 2. 3. 4. (Horn)
- I. Trp. (Trumpet)
- Pos. 1. 2. 3. (Posaune)
- Pk. (Pauke)
- I. Hrf. (Harp)
- II. Hrf. (Harp)
- Ve I. (Viola I)
- Ve II. (Viola II)
- Br. (Bratsche)
- Voll. (Violoncello)
- C.B. (Cello)

The score is written in 4/4 time and features various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A section of the score is marked "Etwas bewegter" (slightly more movement). The page number 19 is visible at the bottom.



Picc. *mf* *f* *mf* *f* *mf*  
 Fl. 1. 2. *mf* *f* *mf* *f* *mf*  
 Ob. 1. 2. *mf* *f* *mf* *f* *mf*  
 Cl. 1. 2. *mf* *f* *mf* *f* *mf*  
 Bocl. *mf* *f* *mf* *f* *mf*  
 Fglt. 1. 2. *mf* *f* *mf* *f* *mf*  
 Catfgtt. *mf* *f* *mf* *f* *mf*  
 Hr. 1. 2. 3. 4. *mf* *f* *mf* *f* *mf*  
 Trp. 1. 2. *mf* *f* *mf* *f* *mf*  
 Pk. *mf* *f* *mf* *f* *mf*  
 Vcl. I. *mf* *f* *mf* *f* *mf*  
 Vcl. II. *mf* *f* *mf* *f* *mf*  
 Bf. *mf* *f* *mf* *f* *mf*  
 Vcll. *mf* *f* *mf* *f* *mf*  
 C.B. *mf* *f* *mf* *f* *mf*



rit. (.) - Im Zeitmaß zurückhaltend

Picc. *pp* *sf*  
 Fl. 1. 2. *pp*  
 Ob. 1. 2. *pp* *a 2*  
 Cl. 1. 2. *pp* *Solo a 2*  
 Bocl. *pp* *Solo*  
 Fggt. 1. 2. *ppmp* *pp* *sfz-pp*  
 Gsfgt. 1. 2. *pp*  
 Hr. 1. 2. 3. 4. *(mit Dämpfer)* *I.* *(gest.)* *(offen)* *mf molto espress.*  
 Trp. 1. 2. *mp*  
 Triangl. *pp*  
 Pk. *pp*  
 Celesta. *sempre ff*  
 I. Hrf. *sempre ff* *(Flagit)*  
 II. Hrf. *sempre ff*  
 Vcl. I. *sub.* *5 Solo Viol.* *rit. (.)* *Im Zeitmaß zurückhaltend* *Alle* *mf molto espress.*  
 Vcl. II. *sub.* *5 Solo Viol.* *rit. (.)* *Im Zeitmaß zurückhaltend* *Alle* *mf molto espress.*  
 Br. *pizz.* *mp* *mf*  
 Solo Cello. *p* *mp* *mf*  
 Vell. *pizz.* *mp* *mf*  
 Solo Bass. *p* *mp* *mf*  
 C.B. *pizz.* *mp* *mf*

21

poco rit. . . . . Noch zurückhaltender<sup>(d)</sup>

Solo,  
I.

Fl. 1. 2. *mp espress.*

Ob. 1. 2. *mf espress.*

Cl. 1. 2. *mf espress.*

Bscl. *ppp*

Fglt. 1. 2. *ppp*

Hr. 1. 2. *Solo, mf espress.*

3. 4. *p*

I. Hr. *pp*

deutlich gesungen

Vi. I. *molto espress.* *espress.* *espress.* *poco rit. . . . . Noch zurückhaltender<sup>(d)</sup>* *mp molto espress.* *2 P.*

Vi. II. *molto espress.* *espress.* *espress.* *con sordini* *p* *pp* *2 P.* *pizz.* *p*

Br. *molto espress.* *espress.* *espress.* *pp* *con sordini* *2 P.* *pp* *pizz.* *(weich)* *p*

Vcll. *pp* *pizz.* *(weich)* *p*

C. B. *pp* *pizz.* *(weich)* *p*

21

**22** Leicht bewegt (d.)

Picc. *pp*  
 Fl. 1 *pp*  
 Fl. 2 *pp*  
 Ob. 1 *mp*  
 Ob. 2 *mp*  
 Cl. 1 *mp*  
 Cl. 2 *mp*  
 Bcl. *mp*  
 Fgu. 1 *ppp*  
 Fgu. 2 *ppp*  
 Hr. 1 *p*  
 Hr. 2 *pp*  
 Hr. 3 *pp*  
 Hr. 4 *pp*  
 Kl. Tr. *fp*  
 I. Hrf. *p*  
 II. Hrf. *mf*  
 Ve I. *pizz.*  
 Ve II. *pizz.*  
 Br. *arco*  
 Vcll. *arco*  
 C. B. *arco*

1. Fl. *pp* *mp* *pp* *pp* *mp* *mp*

2. Fl. *pp* *mp* *pp* *pp* *mp* *mp*

1. Ob. *mp* *mp* *pp* *pp* *mp* *mp*

2. Ob. *mp* *mp* *pp* *pp* *mp* *mp*

1. Cl. *p* *p* *p* *p* *p* *p*

2. Cl. *p* *p* *p* *p* *p* *p*

Bscl. *pp* *pp* *p* *p* *p* *mp*

1. Fgt. *pp* *pp* *p* *p* *p* *p*

2. Fgt. *pp* *pp* *p* *p* *p* *p*

Cutfgt. *pp* *pp* *p* *p* *p* *p*

1. Hr. *gest.* *pp* *pp* *offen* *mp* *espress.*

2. Hr. *gest.* *pp* *pp* *offen* *mp* *mp*

3. Hr. *gest.* *pp* *pp* *offen* *mp* *mp*

Triang. *pp* *pp* *p* *p* *p* *p*

Kl. Tr. *pp* *pp* *p* *p* *p* *p*

I. Hrf. *p* *p* *p* *p* *p* *p*

II. Hrf. *p* *p* *p* *p* *p* *p*

Ve I. *mp* *mp* *mp* *mp* *espress.*

Ve II. *pizz.* *arco* *pizz.* *arco* *espress.*

Br. *pizz.* *arco* *pizz.* *arco* *Sordinen ab.*

Voll. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

C.B. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*



Etwas zurückhaltend

[illegible]

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgt. 1.  
 2.  
 Contfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Bstba.  
 Pk.  
 I. Hrf.  
 II. Hrf.  
 Ve I.  
 Ve II.  
 Br.  
 Vcll.  
 C. B.

Musical score for a large orchestra and choir. The score is written for 39 measures. The instruments listed on the left are Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, Fagots 1 and 2, Contrabassoon, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Posons 1, 2, and 3, Baritone, Posaune, I. Horn, II. Horn, Violins I and II, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'.

Picc.   
 Fl. 1.   
 2.   
 Ob. 1.   
 2. *molto espress. f*   
 Cl. 1. *Solo.*   
 2. *ppp*   
 Bsccl. *ppp*   
 Fggt. 1. *ppp*   
 2. *ppp*   
 Contfgt. *ppp*   
 Hr. 1. *p*   
 2. *III espr.*   
 3. *pp*   
 Trp. *pp*   
 Fos. 1. *pp*   
 2. *pp*   
 3. *pp*   
 Pk. *sempre ppp*   
 I. Hrf. Flageolet *pp*   
 II. Hrf. *p*   
 Ve I. *ritard.* *Wieder im pzz. Zeitmass zurückhaltend* *unif.*   
*divisi* *pp*   
 Ve II. *divisi* *pizz.* *unif.*   
*pp*   
 Br. *pizz.* *ppp am Steg* *arco*   
*ppp am Steg* *arco*   
 Voll. *pizz.* *f espress. molto*   
 C. B. *pizz.*

1. Fl. (kaum hörbar) *ppp*

2. *ppp*

1. Cl. *pp* *ppp* *ppp* *ppp*

2. *pp* *ppp* *ppp* *ppp*

Bscl. *ppp*

1. Fgt. *ppp* *ppp* *ppp*

2. *ppp* *ppp* *ppp*

Contfgt. *ppp* *ppp* *ppp*

Br. 8. *p*

4. *p*

Trp. 1. *fp*

Pk.

I. Hrf. *f*

II. Hrf.

Vi. I. *arco* *mf* *molto espress.*

Vi. II. *weich*

Br. *p* *nat.* *mf* *molto espress.*

*nat.*

Vcll. *pizz.* *mf* *molto espress.*

*weich*

C. B. *f*



accél. 25 poco a poco rit.

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bocl. *ppp*

Fggt. 1 *ppp*

Fggt. 2 *ppp*

Contfgt. *ppp*

Hr. 1 *p* *cresc.* *p molto espress.*

Celesta *mf*

I. Hrf. *p*

II. Hrf. *p*

accél. 25 poco a poco rit. *wie schwebend*

Ve I. *f* *cresc.* *p*

Ve II. *f* *arco* *pp* *(am Steg)* *arco* *pp* *(am Steg)*

Bf. *f* *pp* *(am Steg)*

Vcll. *f* *pp* *(am Steg)*

C. B. *p* *(weich)*

*molto rit. (♩)*

(Flatterzunge.)

*ppp* (Flatterzunge)

*pp*

*p*

*p*

*cresc.*  
*p molto espress.*

*mf*

*p*

*molto rit. (♩)*

(nat.)

(nat.)

*am Steg*

*am Steg*

*pp*

*arco (non div.)*

*p (weich)*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Fgtt. 1

Fgtt. 2

Hr. 1

Trp. I.

Pos. 1

Pos. 2

Celasta.

I. Hrf.

II. Hrf.

Vt. I.

Vt. II.

Bf.

Vcll.

C. B.

[illegible]

Weniger breit rit. a tempo 45

Picc. *p*

Fl. *p*

Ob. *a. 2* *pp*

Cl. *a. 2* *mp*

Bocl. *pp*

Fgt. *a. 2* *mp*

Contgt. *pp*

Hr. *pp* *mf espress.* *I. Solo.* *con Sord.*

Pos. *ppp*

Glcksp. *ppp*

Pk. *ppp*

Celesta. *8va*

I. Hrf. *8va* *sempre staccato abgedämpft* *In der Nähe des Resonanzkastens* *p cresc.*

II. Hrf. *8va* *p cresc.*

Ve I. *p* *pp cresc.* *pizz.* *rit.* *a tempo*

Ve II. *p* *pp cresc.* *pizz.* *rit.* *a tempo*

Solo BF *pizz.* *mf espress.* *arco* *pizz.* *diverz.*

Tutti BF *nât.* *p.* *mf espress.* *arco* *mp*

Solo Vcll. *mp* *arco* *mf* *arco*

Tutti Vcll. *p* *arco* *mf* *arco*

C.B. *p* *arco* *mf* *arco*



Picc. (Flattersunge) *pp* *ppp sehr zart*  
 Fl. 1 2 *pp* *ppp sehr zart*  
 Ob. 1 2 *pp* *ppp sehr zart*  
 Cl. 1 2 *pp* *ppp sehr zart*  
 Bsc. *pp* *ppp*  
 Fggt. 1 2 *ppp*  
 Cntfgt. *ppp*  
 Hr. 1 2 *stets kaum hörbar pp* *ppp*  
 3 4 *pp* *ppp*  
 Glcksp. *ppp sehr zart* *ppp* *ppp sehr zart*  
 Pk. *ppp* *ppp*  
 Celesta.  
 I. Hrf. (nat.) *mp* *p*  
 II. Hrf. (In der Nähe des Resonanzkastens) *p staccato, abgedampft* *p*  
 Vcl. I. *consordini 3 Solo Viol. I. arco* *mp sehr zart* *pp (zurücktretend)* *Sordinen ab.*  
 Vcl. II. *consordini 3 Solo Viol. II. arco* *mp sehr zart* *pp* *Sordinen ab.*  
 Br. *arco* *mp* *espress.* *Sordinen ab.*  
 Vcl. (div.) *p* *pizz.* *p* *(non div.)*  
 C. B. *p* *pizz.* *p*

28 poco a poco più calando sin al fine (♩.)

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bacl.

Egt. 1/2

Contfgt.

Hr. 1/2

Sord. ab.

Trp. 1/2

Pos. 1/2

Pk.

Celesta

I. Hrf.

II. Hrf.

poco a poco più calando sin al fine (♩.)

vc I.

vc II.

Bf.

Vcll.

C. B.

## II Scherzo

*Molto agitato, rasch und feurig*  $\text{♩} = 120$

Piccolo

2 Flöten

2 Oboen

2 Clarinetten in B

Baßclarinetto in B

2 Fagotte

Contrafagott

4 Hörner in F

3 Trompeten in C

3 Posaunen

Triangel

Pauke

I. Harfe

II. Harfe

*Molto agitato, rasch und feurig*  $\text{♩} = 120$

Violinen I

Violinen II

Bratschen

Violoncelle

Contrabässe

1

2

Picc.  
 Fl. 1/2  
 Ob. 1/2  
 Cl. 1/2  
 Bocl.  
 Fgtt. 1/2  
 Cntfgtt.  
 Hr. 1/2/3/4  
 Trp. 1/2/3/4  
 Pos. 1/2/3  
 Triang.  
 Pk.  
 I. Hrf.  
 II. Hrf.  
 Vr I. *div.* *unis.*  
 Vr II.  
 B?  
 Vcll.  
 C.B. *div.*

1

2



Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bcl.  
 Fgt. 1.  
 2.  
 Cntfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Pk.  
 Vcl. I.  
 Vcl. II.  
 Br.  
 Vcll.  
 C. B.

a 2  
 mf  
 ff  
 gest.  
 gest.  
 I.  
 mf  
 ff  
 offen  
 offen  
 div. v.  
 unis.  
 mf  
 unis.  
 mf

3

4

Picc.

Fl.

Ob.

Cl.

Bscl.

Fgt.

ttfgt.

Hr.

Trp.

Pos.

Pk.

Vcl.

C.B.

unja

II.

4

30112

5 6

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. 1 2 *ff*

Bscl. 1 2 *ff*

Fgt. *ff*

Catfgt. *ff*

Hr. 1 2 3 4 *ff*

Trp. 1 2 3 *ff*

Pos. 1 2 3 *f*

Pk. *f*

VeI. *ff*

VeII. *ff*

Br. *ff*

Vcll. *ff*

C.B. *ff*

5 6

30112

7 8

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bac.

Engt.

Engt.

Hr.

Trp. 1 2 3

Pos. 1 2 3

Piang.

Pk.

(Hrf.)

(Hrf.)

Vi.

Vi.

Br.

Vcll.

C.B.

30112

7 8



This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoon (Bocl.), English Horn (Egtt.), Horns (Hr.), Trumpets (Trp.), Trombones (Triang.), Percussion (Pk.), Violins (V. I., V. II.), Viola (Vcll.), Cello (C.B.), and Double Bass. The score includes musical notation, dynamics, and performance instructions.

The instruments listed on the left are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bocl.
- Egtt. 1, 2
- Entfgt.
- Hr. 1, 2, 3, 4
- Trp. 1, 2, 3
- Triang.
- Pk.
- I. Hrf.
- II. Hrf.
- V. I.
- V. II.
- Bf.
- Vcll.
- C.B.

The score includes musical notation, dynamics, and performance instructions. The key signature is one flat (B-flat). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include "Solo" and "arco".

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgt. 1.  
 2.  
 Cntfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 I.Hrf.  
 II.Hrf.  
 Ve I.  
 Ve II.  
 B.  
 Vcll.  
 C.B.

30112

10

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgtt. 1.  
 2.  
 Catfgett.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 1.  
 2.  
 Pos. 1.  
 2.  
 3.  
 I. Hrf.  
 II. Hrf.  
 Ve I.  
 Ve II.  
 Br.  
 Voll.  
 C.B.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, strings, and percussion. The instruments listed on the left side of the page are:

- Pic. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bacl. (Bassoon)
- Fgt. (Fagott - Bassoon)
- Cntfgt. (Contrafagott - Contrabassoon)
- Hr. (Horn)
- Trp. (Trumpet)
- Pos. (Posaune - Trombone)
- Fk. (Fagott - Bassoon)
- I. Hrf. (I. Horn)
- II. Hrf. (II. Horn)
- Vcl. (Violoncello - Cello)
- C.B. (Cello/Bass)

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is arranged in systems, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *Solo*. The page is numbered 57 in the top right corner.



12

Picc. *sf*

Fl. 1. *sf* *mp* *mp*

Fl. 2. *sf* *mp* *mp*

Ob. 1. *sf* *sf* (*hervortretend*)

Ob. 2. *sf* *sf* (*hervortretend*)

Cl. 1. *sf* *mp* *sf*

Cl. 2. *sf* *mp* *sf*

Bocl. *sf* *mp* *sf*

Fgt. 1. *sf* *mp* *sf*

Fgt. 2. *sf* *mp* *sf*

Hr. 1. *sf* *sf* *p*

Hr. 2. *sf* *sf* *p*

Hr. 3. *sf* *sf* *p*

Hr. 4. *sf* *sf* *p*

Trp. 1. *sf* *sf* *pp*

Trp. 2. *sf* *sf* *pp*

Trp. 3. *sf* *sf* *pp*

Pos. 1. *sf* *sf* *pp*

Pos. 2. *sf* *sf* *pp*

Pos. 3. *sf* *sf* *pp*

Fk. *pp* (mit Schwammschlägel)

Ritard.

Viol. I. *sf* *pizz.* *ff marc.* *con sordini arco* *pp*

Viol. II. *sf* *pizz.* *ff marc.* *con sordini arco* *pp*

III. *sf* *pizz.* *ff marc.* *con sordini* *pp*

Vcll. *sf* *pizz.* *ff marc.* *con sordini* *pp*

C.B. *sf* *pizz.* *ff marc.* *con sordini* *pp*

12



14

Picc. *pp*  
 Fl. 1. 2. *pp*  
 Bsol. *pp*  
 Fggt. 1. 2. *pp*  
 Becken. *a 2 (nachklingen lassen) ppp*  
 Pk. *pp*  
 I.Hrf. *pp*  
 II.Hrf. *p*  
 Ve I. (am Stog)  
 Ve II. (am Stog)  
 Solo Bf. *mf espr.*  
 Tutti Bf. *p*  
 Solo Vcll. *mf espr.*  
 Tutti Vcll. *p*  
 C.B. *p*

14

[illegible]



Picc.  
 Fl. 1. 2.  
 Ob. 1. 2.  
 Cl. 1. 2.  
 Bsc. l.  
 Fg. tt. 1. 2.  
 I. Horn.  
 I. Trp.  
 Pk.  
 I. Hrf.  
 II. Hrf.  
 Solo Ve.  
 Ve. I.  
 Ve. II.  
 Bf.  
 Vel.  
 C. B.

a. 2.  
 p.  
 Solo  
 (mit hartem Schlägel)  
 p.  
 (gliss. nur mit einer Hand)  
 pp.  
 (am Griffbrett)  
 5  
 2  
 (nat.)  
 > ppp  
 (nat.)  
 mp  
 (nat.)  
 mp  
 (nat.)  
 mp  
 (nat.)  
 mp  
 aile div.  
 (nat.)  
 mp  
 p.  
 p.  
 p.  
 p.

17

Picc. *a2* *p* *accel.*

Fl. 1. 2. *a2* *p*

Ob. 1. 2. *a2* *p*

Cl. 1. 2. *a2* *p*

Bocl. *a2* *p* Solo

Fgtt. 1. 2. *a2* *mf*

I. Horn. *mf*

I. Trp. *mf*

Pk. *p*

I. Hrf. *gliss. nur mit einer Hand* *ppp* *accel.*

II. Hrf. *sf*

Solo Vn. *ppp* *Sordinen ab!*

Vel. I. *mp* *Sordinen ab!*

Vel. II. *mp* *Sordinen ab!*

Bf. *p*

Vcll. *p*

C.B. *p*

17 18

Tempo I

Picc. Solo

Fl. 1 2 Solo

Ob. 1 2 Solo

Cl. 1 2 Solo a 2

Bacl. Solo

Fgtt. 1 2 Solo a 2

Hr. 1 4

I Trp.

Pk. Solo

Tempo I

Vc I. pizz. arco pizz. arco

Vc II. pizz. arco pizz. arco

Bf. pizz. arco pizz. arco (col legno)

Vcll. pizz. arco pizz. arco (col legno)

C.B. arco (col legno)

19 20

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bocl.

Fggt. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Triang.

Pk.

Vcl. I.

Vcl. II.

Bf.

Voll.

C.B.

a 2

a 2 Solo

mit Dämpfer

pizz.

pizz. \*)

pizz.

pizz.

I. II. (gest.)

III. (gest.)

19 20

\* stets mit abwechselnden Fingern zu spielen.





Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bcl.  
 Fgtt. 1.  
 2.  
 Cntfgtt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Pk.  
 Ve I.  
 Ve II.  
 B.  
 Vcll.  
 C.B.

(gest.)  
 (gest.)  
 ohne Dämpfer Solo a 2  
 ohne Dämpfer Solo  
 ff  
 II. (offen)  
 Poco ritard.

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgt. 1.  
 2.  
 Cntfgtt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Fk.  
 I. Hrf.  
 II. Hrf.  
 Vcl. I.  
 Vcl. II.  
 BF.  
 Voll.  
 C.B.

23 a tempo

24

25

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bcl.  
 Fgt. 1.  
 2.  
 Cntfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Becken  
 Pk.  
 Vc I.  
 Vc II.  
 Vf.  
 Vcll.  
 C.B.

(mit Schlägel)  
 (rasch dämpfen)  
 (mit Schlägel)  
 (rasch dämpfen)

3 fach div.  
 piz.  
 Alle arco  
 2 fach piz Alle div.  
 arco  
 lang

24  
 25



26

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bac.

Fgt. 1  
2

Contfgt.

Hr. 1  
2  
3  
4

Trp. 1  
2  
3

Pos. 1  
2  
3

Pk.

(3 div.)  
pizz. Alle arco lang

(2 div.)  
pizz. Alle arco

Vcl. I.

Vcl. II.

Br.

Vcll.

C. B.

26

[illegible]

Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 Cl. 1  
 2  
 Bcel.  
 Fgt. 1  
 2  
 Cntfgt.  
 Hr. 1  
 2  
 3  
 4  
 Trp. 1  
 2  
 3  
 4  
 Pos. 1  
 2  
 3  
 4  
 Pk.  
 Vcl. I.  
 Vcl. II.  
 Hr.  
 Vcl. I.  
 C.B.

Musical score for a large orchestra, featuring woodwinds, brass, strings, and percussion. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *ff*.

30

31

Pico.  
 Fl. 1.  
 2.  
 Ob.  
 1.  
 2.  
 Cl.  
 1.  
 2.  
 Bocl.  
 Fglt.  
 1.  
 2.  
 Ontfgtt.  
 Hr.  
 1.  
 2.  
 3.  
 Trp.  
 1.  
 2.  
 3.  
 Pos.  
 1.  
 2.  
 3.  
 Pk.  
 I.Hrf.  
 Ve I.  
 Ve II.  
 Br.  
 Vcll.  
 C.B.

30

31



Picc.  
 Fl. 1 & 2  
 Ob. 1 & 2  
 Cl. 1 & 2  
 Bascl.  
 Fggt. 1 & 2  
 Contfggt.  
 Hr. 1 & 2  
 Trp. 1 & 2  
 I. Hrf.  
 II. Hrf.  
 Vi I.  
 Vi II.  
 Br.  
 Vcll.  
 C.B.

*divisi*

Picc.  
Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bacl.  
Fggt. 1 & 2  
Cntfght.  
Hr. 1, 2, 3, 4  
Trp. 1 & 2  
Pos. 1, 2, 3  
Pk.  
I.Hrf.  
II.Hrf.  
Vcl. I.  
Vcl. II.  
Br.  
Vcll.  
C.B.

33

ff Solo

16

34

Ritard.

Ficc.

Fl.

Ob.

Cl.

Bsol.

Fgtt.

Catfgt.

Er.

Trp.

Fos.

Pk.

Vc. I.

Vc. II.

Br.

Voll.

C.B.

ff

mp

mf

ff

ff marc.

pizz.

mf marc.

ff marc.

34





1. Cl. *p* *espress.*

2. *p* *espress.*

Bacl. *p* *espress.*

1. Fgtt. *p* *espress.*

2. *p* *espress.*

Contfgtt. *p* *espress.*

1. Hr. *p* *espress.*

2. *p* *espress.*

3. *p* *espress.*

4. *p* *espress.*

I. Trp. *p* *espress.*

III. Pos. *p* *espress.*

I. Hrf. *p* *espress.*

Ve I. *mf* *espress.*

Ve II. *mp* *espress.*

Bf. *mf* *espress.*

Vol. *mf* *espress.*

C.B. *pizz.* *p* *espress.*

37 38

39

I. Ob. *mf* *Solo*  
 Cl. 1. *p* *espress.*  
 2. *p*  
 Bocl. *p*  
 Fggt. 1. *espress.*  
 2. *p*  
 Contfgt. *p*  
 Hr. 3. *p* *mpespress.*  
 4. *p* *mpespress.*  
 I. Trp. *mpespress.*  
 III. Pos. *pespress.*  
 I. Hrf. *mp*  
 Vc I. *mf* *gemächlich*  
 Vc II. *mf* *gemächlich*  
 Hr. *mf* *gemächlich*  
 Vcll. *mf* *pizz. (weich) p*  
 C. B. *mf* *pizz. (weich) p*

39

40

[Dieselben  $\text{♩}$ ]

Ob. 1 *f* *espress.*

Ob. 2 *f* *espress.*

Cl. 1 *Solo* *p* *mp* *espress.* *espr.* *mf* *molto* *espress.*

Cl. 2 *mp* *espr.* *mf* *molto* *espress.*

Bacl. *mp* *mp* *mf* *molto* *espress.*

Fgt. 1 *mp* *espress.* *mp*

Fgt. 2 *mp* *mp*

Contfgt. *mp*

Hr. 1 *p* *espress.* *mf* *molto* *espress.*

Hr. 2 *p* *espress.* *f* *molto* *espress.*

I. Trp. *mp* *espress.*

I. Hrf. *mp*

[Dieselben  $\text{♩}$ ]

Ve I. *p* *mp* *espress.* *mf* *molto* *espress.*

Ve II. *p* *mp* *espress.* *mf* *molto* *espress.*

B<sup>+</sup> *mf* *molto* *espress.* *mf* *espress.* *mp*

Vcll. *arco* *mf* *molto* *espress.* *mf* *espress.* *mf* *espress.*

C.B. *p* *mp*

40

[illegible]



Poco rit. 43 a tempo  
(schwachend)

(schwebend)

[illegible]

Poco rit.

44 [Dieselben  
a tempo

Fl. 1. 2. *p* *3* *2*

Ob. 1. 2. *mp* *espress.*

Cl. 1. 2. *f* *espress.*

Bcl. *f*

Fgtt. 1. 2. *f* *espress.*

Contfgtt. *f*

Hr. 1. 3. *mf* *espress.* Solo (hervortretend) *f* *espr.*

I. Trp. *mf* *molto espress.* *2* *2*

I. Hrf. *f*

Poco rit. [Dieselben] a tempo

Ve I. *f* *molto*

Ve II. *f* *espress.*

Bf. *f* *espress.* *molto* *molto*

Vcll. *f* *hervortretend* *pizz.* *arco* *f* *espress.* *arco*

C.B. *f*

44

Poco rit. a tempo [45] [Dieselben ♯]

Fl. 1. 2.

Cl. 1. 2.

Bacl.

Fgtt. 1. 2.

Cmfgtt.

Hr. 1. 3.

I. Trp.

I. Hrf.

Poco rit. a tempo [Dieselben ♯]

Ve I. *espress.* *fespress.* *ff molto*

Ve II. *fespress.* *fespress.* *ff molto*

Bp. *espress.* *fespress.* *ff molto*

Vcll. *ff molto espress.* *pizz.* *arco* *fespress.* *arco*

C. B. *f*

[45]

**[46]**

Poco rit.      a tempo      Poco rit.      a tempo

**[47] *f* sempre**

Fl. 1.  
Ob.  
Cl.  
Bcl.  
Fgtt.  
Cantfgtt.  
Hr.  
Trp.  
Pos.  
Ve I.  
Ve II.  
Br.  
Coll.  
C.B.

*f* *espress.* *molto espress.* *f* *sempre*

Poco rit.      a tempo      Poco rit.      a tempo      *f* *sempre*

**[46]** **[47]**



48

Picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl. 1. 2.

Fgt. 1. 2.

Contgt. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk. 1. 2. 3.

I. Hrf. 1. 2.

II. Hrf. 1. 2.

Ve I. 1. 2.

Ve II. 1. 2.

Bf. 1. 2.

Vcll. 1. 2.

C.B. 1. 2.

48

80112

49

espress.

a tempo

30112

- - - - - a tempo

51

Picc. Solo  
 Fl. 1. Solo  
 2. p  
 Eocl. p  
 Fgt. 1. Solo  
 2. p espress.  
 Cntf. gtt. Solo  
 Hr. 1. p espress.  
 4. p espress.  
 Trp. 1. Solo  
 2. p  
 3. Solo  
 Pos. 1. p  
 2. Solo  
 3. p  
 Pk. p  
 I. Hrf. mf  
 II. Hrf. mf  
 a tempo  
 Vl. I. (div.) p  
 Vl. II. mp espress.  
 Br. mp espress.  
 Vcll. espress. mp  
 C.B. mf mp p

51

Molto agitato, rasch und feurig (♩ = 120)

Picc. *ff*

Fl. 1. 2. *ff*

Ob. 1. 2. *ff*

Cl. 1. 2. *ff*

Bscl. *ff*

Fggt. 1. 2. *ff*

Contfgt. *ff*

Hr. 1. 2. 3. 4. *ff*

Trp. 1. 2. 3. *ff*

Pos. 1. 2. 3. *ff*

Trgl. *f*

Pk. *f*

I. Hrf. *gliss. ff*

II. Hrf. *gliss. ff*

Molto agitato, rasch und feurig (♩ = 120)

Ve I. *ff*

Ve II. *ff*

Br. *ff*

Vcll. *ff*

C. B. *ff*



1 NB. Die folgenden Repetitionsziffern 1 - 42 entsprechen den Ziffern in den Stimmen, in denen das Scherzo nur einmal gedruckt steht. Die Coda trägt N<sup>o</sup> 52

2

1 2

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bocl.

Fgt. 1. 2.

Engl. Hrn.

Hr. 1. 2. 3.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Triang.

Pk.

I. Hrf.

II. Hrf.

Viol. I. div. unis.

Viol. II.

Viola.

Cel.

Conb.

1 2

29800



4

Picc.

Fl.

Ob.

Cl.

Bacl.

Fgt.

Contgtt.

Hr.

Trp.

Pos.

Fk.

Ve I.

Ve II.

Bf.

Vcll.

C.B.

4

30112

5 6

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl. 1. 2.

Fgtt.

Contfgtt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk.

Vcl. I.

Vcl. II.

Br.

Vcll.

C.B.

5 6

30112





Picc. Solo  
 Fl. 1. 2. a 2  
 Ob. 1. 2. a 2  
 Cl. 1. 2.  
 Bsol.  
 Fgt. 1. 2.  
 Cntfgt.  
 Hr. 1. 2. 3. 4. a 2  
 Trp. 1. 2. 3.  
 Triang.  
 Pk.  
 I. Hrf.  
 II. Hrf.  
 Ve I. sul D  
 Ve II. sul G  
 Bf. arco  
 Vcll. arco  
 C.B. arco

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgt. 1.  
 2.  
 Contgtt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 I.Hrf.  
 II.Hrf.  
 Vcl. I.  
 Vcl. II.  
 B.  
 Vcll.  
 C.B.

Picc. 11  
 Fl. 1. a 2  
 Ob. 1. a 2  
 Cl. 1. a 2  
 Basc. a 2  
 Fgt. 1. a 2  
 2. a 2  
 Contfgt. a 2  
 Hr. 1. a 2  
 2. a 2  
 3. a 2  
 Trp. 1. a 2  
 2. a 2  
 Pos. 1. a 2  
 2. a 2  
 3. a 2  
 Pk. Solo  
 I. Hrf. Solo  
 II. Hrf. Solo  
 Vp I. Solo  
 Vp II. Solo  
 Br. Solo  
 Vcll. Solo  
 C. B. Solo

11



98

Picc.

1.

Fl.

2.

Ob.

1.

2.

Cl.

1.

2.

Basscl.

1.

Fggt.

2.

Contfggt.

1.

2.

Er.

3.

4.

1.

2.

Trp.

3.

1.

2.

Pos.

3.

Pk.

Ve I.

Ve II.

Br.

Vcll.

C.B.

12 Ritard.

Ritard.

pizz.

mf marc.

f marc.

pizz.

f marc.

pizz.

f marc.

pizz.

f marc.

12 ff marc.

# Coda

52 Etwas langsamer

53

I. Fl.

1.

Cl.

2.

Bscl.

1.

Fgtt.

2.

1.

2.

Hr.

3.

4.

1.

2.

Trb.

3.

1.

2.

Pos.

3.

Etwas langsamer

Ve I.

Ve II.

Bf.

Vcll.

52 Coda

53

Poco accel.

Tempo I

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bcl.  
 Egt. 1.  
 2.  
 Contgtt.  
 1.  
 2.  
 Hr. 3.  
 4.  
 1.  
 2.  
 Trp. 3.  
 Triangl.  
 I. Hrf.  
 II. Hrf.  
 Vc. I.  
 Vc. II.  
 Bf.  
 Vcll.  
 C.B.

*p*  
*mp*  
*mf*  
*f*  
*sf*  
*gliss.*  
*f*

Poco accel.  
 Tempo I

Pico.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgtt. 1.  
 2.  
 Cntfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Triangl.  
 Fk.  
 I. Hrf.  
 II. Hrf.  
 Ve I.  
 Ve II.  
 Br.  
 Voll.  
 C.B.

Musical score for page 101, rehearsal mark 54. The score includes parts for Pico, Fl., Ob., Cl., Bocl., Fgtt., Cntfgt., Hr., Trp., Pos., Triangl., Fk., I. Hrf., II. Hrf., Ve I., Ve II., Br., Voll., and C.B. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.



Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Pggt.

Catggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Triangl.

Pk.

I. Hrf.

II. Hrf.

Ve I. (unis.)

Ve II.

Br.

Vel.

C.B.

(sul G)

(sul G)

(sul C)

55

Pico. (1) (1) (1) (sehr markiert)  
 Fl. 1. (1) (1) (1) (sehr markiert)  
 Ob. 1. (1) (1) (1) (sehr markiert)  
 Cl. 1. (1) (1) (1) (sehr markiert)  
 Bcl. (1) (1) (1) (sehr markiert)  
 Fgt. 1. (1) (1) (1) (sehr markiert)  
 Contgt. (1) (1) (1) (sehr markiert)  
 Hr. 1. (1) (1) (1) (sehr markiert)  
 Hr. 2. (1) (1) (1) (sehr markiert)  
 Hr. 3. (1) (1) (1) (sehr markiert)  
 Hr. 4. (1) (1) (1) (sehr markiert)  
 Trp. 1. (1) (1) (1) (sehr markiert)  
 Trp. 2. (1) (1) (1) (sehr markiert)  
 Pos. 1. (1) (1) (1) (sehr markiert)  
 Pos. 2. (1) (1) (1) (sehr markiert)  
 Tringl. (1) (1) (1) (sehr markiert)  
 Becken (1) (1) (1) (sehr markiert)  
 Pk. (1) (1) (1) (sehr markiert)  
 I. Hrf. (1) (1) (1) (sehr markiert)  
 II. Hrf. (1) (1) (1) (sehr markiert)  
 Ve I. (1) (gew.) (1) (sehr markiert)  
 Ve II. (1) (gew.) (1) (sehr markiert)  
 Bf. (1) (gew.) (1) (sehr markiert)  
 Vell. (1) (gew.) (1) (sehr markiert)  
 C.B. (1) (gew.) (1) (sehr markiert)

55



1

Fl. 2.

Engl. H.

Cl. 1.

Cl. 2.

Bscl.

Fggt. 1.

Fggt. 2.

I. Harfe

II. Harfe

Vcl. I.

Vcl. II.

Br.

1. Solo

2. Solo

3. Solo

4. Solo

Vcll.

C.B.

*pp*

*sempreppp sehr sari*

*pp*

*sempreppp sehr sari*

*pp*

*sempreppp sehr sari*

*mp espress.*

*pp sehr sari*

*pp sehr sari*

*pp sehr sari*

*pp sehr sari*

*pp sehr sari*

*p*

*dolcissimo*

*pp abgedämpft*

*sfacc.*

*pp sfacc. abgedämpft p.gew.*

*con sordini*

*mf molto espress.*

*pp*

*pp*

*pp*

*pp*

*mf molto espress.*

*Tutti pizz.*

*1. Solo*

*2. Solo*

*3. Solo*

*4. Solo*

*Tutti pizz.*

*Tutti pizz.*

*Tutti pizz.*

*Tutti pizz.*

*pizz.*

*p*

1



30112

2

Fl. 2 *pp* *sempre pp*

3 Fl. nimmt Pice. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bocl. *pp*

Fggt. 1 *pp*

Fggt. 2 *pp* mit Dämpfer

1. Trp. *pppp* *sempre*

3 Pos. *pppp*

Glockensp. *pppp*

Celesta

I. Harfe *p*

II Harfe *p*

Solo *pp* *Solo* *am Griffbrett*

Vcl. I *pp* *am Griffbrett*

Tutti *p poco marc.* *arco*

Vcl. II *div. pizz.* *pp* *am Griffbrett*

Vcl. II *div. pizz.* *pppp* *arco am Griffbrett*

Bf. *1. Solo* *pp* *am Griffbrett*

Bf. *2. Solo* *pp* *am Griffbrett*

Vcll. *die übrigen* *mp espress.* *pp* *pizz.*

C.B. *pp* *pp* *pizz.*

2

*Più mosso* *poco rit.* **3** *Tempo I*

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

I. Ob. *pp*

Engl. H. *pp*

Cl. 1 *p*

Cl. 2 *pp*

Bocl. *pp*

Fgtt. 1 *pp*

Fgtt. 2 *pp*

Contfgtt. *pp*

Fr. 1 *Solo*

Fr. 2 *Espress.*

Fr. 3 *pp*

Fr. 4 *pp*

Triang. *pp*

I. Harfe *hart* *mf* *p* *pp*

II. Harfe *hart* *mf* *p* *pp* *gliss.* *(mit einer Hand)*

*Più mosso* *poco rit.* *Tempo I*

Ve I. *Tutti pizz. nat.* *mf* *1 2 3. Pult* *8fach div. pizz.*

Ve II. *div. pizz. nat.* *mf* *die übrigen arco* *pp*

B<sup>r</sup>. *senza sord. pizz. nat.* *mf* *arco* *pp*

Vcll. *I. Hälfte senza sord. pizz. nat.* *mf* *arco* *pp*

Vcll. *Tutti div. II. Hälfte con sord. pizz. nat.* *mf* *arco* *pp*

C. B. *mf* *arco* *pp*

Pico. *poco rit. a tempo* *a tempo* 109  
 Fl. 1 *poco rit. a tempo* *a tempo*  
 Fl. 2 *poco rit. a tempo* *a tempo*  
 I. Ob. *poco rit. a tempo* *a tempo*  
 Engl. H. *poco rit. a tempo* *a tempo*  
 Cl. 1 *poco rit. a tempo* *a tempo*  
 Cl. 2 *poco rit. a tempo* *a tempo*  
 Bcl. *poco rit. a tempo* *a tempo*  
 Fglt. 1 *poco rit. a tempo* *a tempo*  
 Fglt. 2 *poco rit. a tempo* *a tempo*  
 Cntfgt. *poco rit. a tempo* *a tempo*  
 Hr. *poco rit. a tempo* *a tempo*  
 S Trp. *poco rit. a tempo* *a tempo*  
 S Pos. *poco rit. a tempo* *a tempo*  
 Triang. *poco rit. a tempo* *a tempo*  
 I. Harfe *poco rit. a tempo* *a tempo*  
 II. Harfe *poco rit. a tempo* *a tempo*  
 Vcl. I. *poco rit. a tempo* *a tempo*  
 Vcl. II. *poco rit. a tempo* *a tempo*  
 C.B. *poco rit. a tempo* *a tempo*



4

**5** Viel bewegter

5 viel bewegter

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bacl.

Fggt. 1. 2.

Hr. 1. 2.

I. Trp.

Glockensp.

Celesta.

I. Hrf.

II. Hrf.

Solo Vc I.

Tutti Vc II.

Bf.

Solo Vcl.

Tutti Vcl.

C. B.

Viel bewegter

pizz.

5

a tempo (wie vor dem poco accel.)

7

a 2

Fl. 1. 2. 3.

Ob. 1. 2.

Cl. 1. 2.

Escl. *mp*

Fglt. 1. 2.

Contfgt. *mp*

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3. 4.

Pos. 1. 2. 3.

Pk.

Offen

arco

Ve I. *mf*

Ve II. *p* *mf*

Ef. *mf*

Vcll. *mf*

C.B. *mf*

30112

7



Ritard.

Fl. 1. 2. *a 2*

Ob. 1. 2.

Cl. 1. 2.

Bac.

Egt. 1. 2. *a 2*

ntfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3. *mp*

Pos. 1. 2. 3. *mp*

Pk. *tr*

Ritard.

Ve I.

ve II.

Br.

Vcll. *ff*

.B. *ff*

30112

Fl. 1. 2. *a tempo* **8** *Ritard.*  
 Ob. 1. 2.  
 Cl. 1. 2.  
 Bcl. *a tempo* **8** *Ritard.*  
 Fgt. 1. 2.  
 Intfgt.  
 Hr. 1. 2. 3. 4.  
 Trp. 1. 2. 3. *mp*  
 Pos. 1. 2. 3. *mp*  
 Pk. *f*  
 Ve I. *a tempo* **8** *Ritard.*  
 Ve II.  
 B.  
 Vcll.  
 C.B. **8**

Von hier ab allmählich in das erste Zeitmaß übergehend

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Cl. 1. 2. 3.

Fag. 1. 2.

Kontrfag. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Pk. 1. 2. 3.

Ve I. 1. 2.

Ve II. 1. 2.

Br. 1. 2.

Vcll. 1. 2.

C.B. 1. 2.

Von hier ab allmählich in das erste Zeitmaß übergehend

Fl. 1 2 3  
 Ob. 1 2  
 Engl. H.  
 Cl. 1 2  
 Bcl.  
 Fgt. 1 2  
 Contr. Fgt.  
 Hr. 1 2 3 4  
 III Pos.  
 Fk.  
 Vcl. I.  
 I. Pult.  
 Vcl. II.  
 II. Pult.  
 III. Pult.  
 Tutti  
 die übrigen  
 Br.  
 Viol.  
 C. B.

a 2  
 nimmt wieder Engl. Horn  
 Solo  
 f molto espress.  
 p  
 I. Solo  
 mp espress.  
 pizz.  
 pizz.  
 pizz.

nimmt wieder Picc.  
 Solo  
 f molto espress.  
 I. Solo  
 mp espress.  
 pizz.  
 pizz.  
 pizz.







I. Hrf.

*p dolceissimo*

II. Hrf.

*p*

a tempo

Vcl. I. *f* *p espress.*

Vcl. II. *Sord. auf!* *p*

B. *p espress.*

Vcll. *Sord. auf!* *p* *divisi* *unis.*

C. B. *Sord. auf!* *p*

ritard. - - - - - a tempo - - - - - ritard.

Fl. 2. 3. Fl. nimmt wieder Picc.

Engl. H. Solo

Cl. 1. 2. Solo

Becl. Solo

Fggt. 1. 2. Solo

I. Hr. Solo

I. Trp. mit Dampfer

3 Pos. Solo

Glockensp. Solo

Celasta Solo

I. Hrf. Solo

II. Hrf. Solo

Solo (nat.)

VF I. Solo

Tutti

VF II. Solo

BF Solo

I. Solo

Vcll. Solo

3 Solo

Tutti die übrigen

C. B. Solo

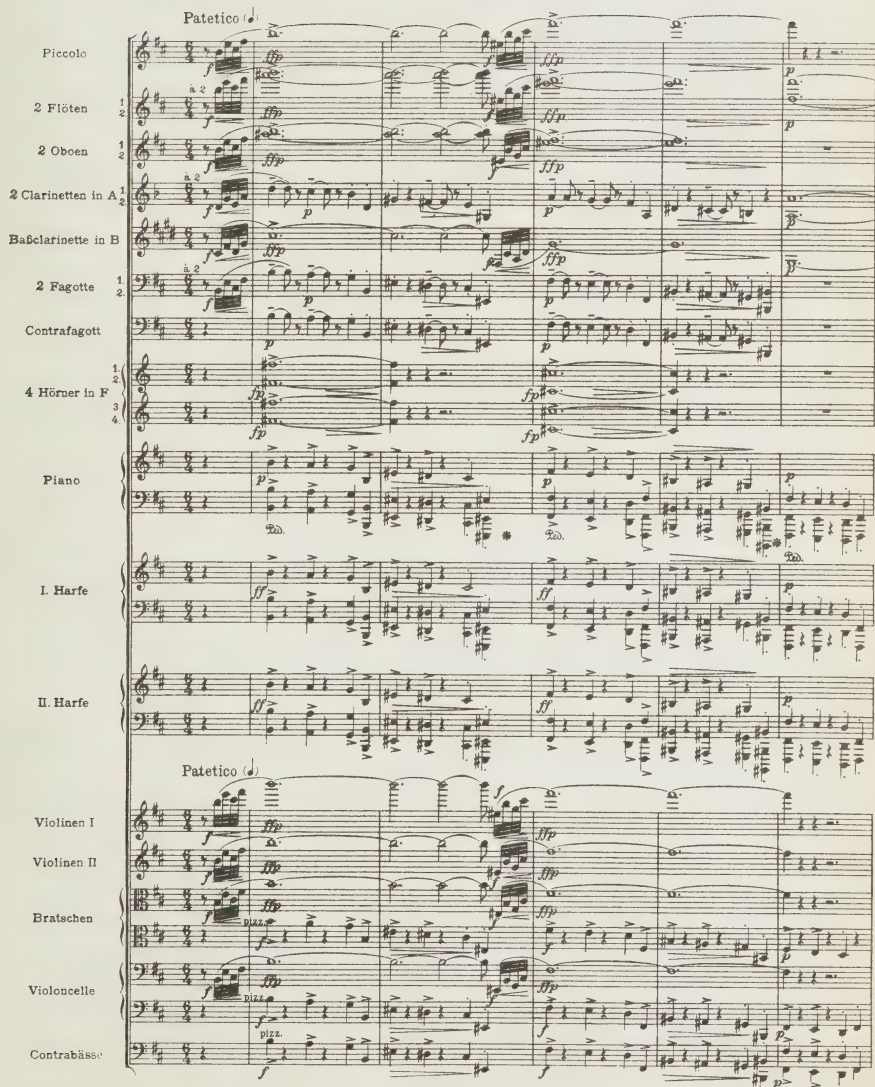
30112



**12** a tempo

This page contains measures 12 through 19 of a musical score. The tempo marking at measure 12 is "12 a tempo". The instrumentation includes woodwinds (Picc., Fl., Ob., Cl., Basc., Fgtt., Cntfgt.), brass (Hr.), percussion (Glockensp., Pk.), harps (I Hrf., II Hrf.), and strings (Vn I., Vn II., Vf., Vcl., C.B.). Key performance instructions include "Englisch Horn nimmt wieder II. Oboe" for the Oboe part and various dynamic markings such as *pp*, *p*, *f*, and *ff*. Specific string techniques like *arco* and *pizz.* are also indicated.

## IV Finale

**Patetico** 

Piccolo

2 Flöten

2 Oboen

2 Clarinetten in A

Baßclarinette in B

2 Fagotte

Contrafagott

4 Hörner in F

Piano

I. Harfe

II. Harfe

Violinen I

Violinen II

Bratschen

Violoncelle

Contrabässe

**Patetico**

1

Fl. 1 2 *allegro* *o = o. von früher*

Cl. 1 2

Bcl. *pp*

Piano

I. Hrf.

II. Hrf.

Bf. *(nur die 2. Hälfte)* *o = o. von früher*

Vcll. *arco* *p*

C. B. *arco* *p* 1

Bcl. *p* *pp* *mp* *mp*

I. Fggt. *p*

Bf. alle *arco* *mp*

Vcll.

C. B.

2 poco accel.

Ob. 1. 2.

Cl. 1. 2.

Ecl. 1. 2.

Fg. 1. 2.

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3.

BaStab.

The first system of the musical score for 'L'Allegretto' from 'The Nutcracker' features five staves. The top staff is for Violin I (Vcl. I.) in treble clef, marked *mf*. The second staff is for Violin II (Vcl. II.) in treble clef, also marked *mf*. The third staff is for the Bassoon (Bf.) in bass clef, marked *mf*. The fourth staff is for the Violoncello (Vcll.) in bass clef, marked *mf*. The fifth staff is for the Contrabass (C. B.) in bass clef, marked *mf*. The tempo is marked 'poco accel.' and the dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The key signature is one sharp (F#) and the time signature is 3/4. The system concludes with a double bar line and a repeat sign.



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*d = d*

*molto rit.*

**4** Allegro giocoso (*d = 132*) 127

Picc. *ff* *mf* *p*

Fl. 1. 2. *ff* *mf* *p*

Ob. 1. 2. *ff* *mf* *p*

Cl. 1. 2. *ff* *mf* *p*

Bel. *ff* *mf* *p*

Fgt. 1. 2. *ff* *mf* *p*

Outfgt. *ff* *mf* *p*

Hr. 1. 2. 3. 4. *ff* *mf* *p*

Trp. 1. 2. 3. *ff* *mf* *p*

Pos. 1. 2. 3. *ff* *mf* *p*

BaStub. *ff* *mf* *p*

Fk. *ff* *mf* *p*

Piano *p* *mf* *f*

I. Hrf. *ff* *mf* *p*

II. Hrf. *ff* *mf* *p*

Vp I. *ff* *mf* *p*

Vp II. *ff* *mf* *p*

Bf. *ff* *mf* *p*

Viol. *ff* *mf* *p*

C. B. *ff* *mf* *p*

*div.* *pizz.* *arco*

*molto rit.*

**4**

Flco.   
 Fl. 1   
 2   
 Ob. 1   
 2   
 Cl. 1   
 2   
 Bcl.   
 Fggt. 1   
 2   
 Catfgt.   
 Hr. 1   
 2   
 3   
 4   
 Trp. 1   
 2   
 3   
 Pos. 1   
 2   
 3   
 Baß tub.   
 Pk.   
 I. Hrf.   
 II. Hrf.   
 Vp I.   
 Vp II.   
 Bf.   
 Voll.   
 C. B.

Musical score for a large orchestra and vocal soloists. The score is written for 128 measures, divided into four systems of 32 measures each. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes parts for Flute (Flco.), Flute (Fl. 1, 2), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Bcl.), Fagott (Fggt. 1, 2), Contrabassoon (Catfgt.), Horn (Hr. 1, 2, 3, 4), Trumpet (Trp. 1, 2, 3), Trombone (Pos. 1, 2, 3), Bass Trombone (Baß tub.), Percussion (Pk.), First Horn (I. Hrf.), Second Horn (II. Hrf.), Violin I (Vp I.), Violin II (Vp II.), Viola (Bf.), Cello (Voll.), and Double Bass (C. B.). The score features various musical notations, including dynamics (p, f, sfz, sfz A, sfz sfz), articulation (acc, stacc), and performance instructions (alle, div.).

5

Picc. *mf* *ff*

Fl. 1. 2. *ff*

Ob. 1. 2. *ff*

Cl. 1. 2. *sf* *ff*

Bcl. *sf* *ff*

Fggt. 1. 2. *sf* *ff*

Orgt. *sf*

Hr. 1. 2. 3. 4. *mp* *III*

Pos. 1. 2. 3. *sf*

Ba&Stub. *sf*

Pk. *sf*

I. Hrf. *sf*

II. Hrf. *sf*

Vn. I. *p* *div.* *ff* *alle*

Vn. II. *p* *div.* *ff* *alle*

Bf. *alle* *div.* *ff* *alle*

Vcll. *p* *sf*

C. B. *p* *sf*

5



Fl. 1. 2. *p* *a 2*

Ob. 1. 2. *p*

Cl. 1. 2. *p*

Bcl. *p*

Pggt. 1. 2. *p*

Cymb. *p*

Hr. 1. 2. 3. 4. *f* *p*

Trp. 1. 2. *f* *p* *mf*

Vcl. I. *div.* *alle* *f* *p* *mf*

Vcl. II. *alle* *div.* *f* *p* *mf*

Bf. *div.* *f* *p* *mf*

Vcl. *f* *p* *mf*

C. B. *f* *p* *mf* *div.*

6

Picc. *mf*  
 Fl. 1. *mf*  
 Fl. 2. *mf*  
 Ob. 1. *mf*  
 Ob. 2. *mf*  
 Cl. 1. *mf*  
 Cl. 2. *mf*  
 Bcl. *mf*  
 Fgt. 1. *p*  
 Fgt. 2. *p*  
 Cntfgt. *p*  
 I. Hr. *fp*  
 I. Trp. *fp*  
 Solo  
 V. I. *pizz.* *sf*  
 V. II. *arco* *sf*  
 Bf. *arco* *sf*  
 Vcll. *p*  
 C. B. *p*

7

Picc.  $\text{à } 2$

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fggt. 1. 2.

Hr. 1. 2. 3. 4.

I. Trp.

Triang.

Solo

I. Hrf.

II. Hrf.

arco

Ve I.  $\text{pizz. saltando arco}$

Ve II.  $\text{pizz. saltando arco}$

Bf.  $\text{alle pizz. saltando arco}$

Vcll.  $\text{arco pizz. saltando arco}$

C. B.  $\text{pizz. saltando arco}$

7

(Flatterzunge)

(Flatterzunge)

Picc.   
 Fl. 1.   
 2.   
 Ob. 1.   
 2.   
 Cl. 1.   
 2.   
 Bel.   
 Fggt. 1.   
 2.   
 Hr. 1.   
 3.   
 I. Trp.   
 I. Hrf.   
 II. Hrf.   
 Vp I.   
 Vp II.   
 Br.   
 Voll.   
 C. B.

à 2   
 mf   
 p   
 Solo   
 f   
 stacc.   
 (in der Nähe des Resonanzkastens) (abgedämpft) mp   
 arco   
 pizz.   
 div.   
 p



8

Picc. *rit.*  
 Fl. 1. *p*  
 Ob. 1. *mf espr.*  
 Cl. 1. *mf*  
 Bcl. *mf*  
 Fggt. 1. *mf*  
 Cntfgtt. *mf*  
 Hr. 1. *molto espr.*  
 Hr. 2. *mf*  
 Hr. 3. *mf*  
 I. Trpt. *f*  
 Pk. *f*  
 I. Hrf. *mp stacc.*  
 (abgedämpft)  
 Vc I. *f molto espr.*  
 Vc II. *f molto espr.*  
 Br. *p*  
 Voll. *mp*  
 C.B. *mp*  
*rit.*  
*fz*

9 a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bec.

Fgt. 1. 2.

Contgt.

Hr. 1. 2. 3. 4.

Trpt. 1. 2.

Pk.

Ve I.

Ve II.

Br.

Vcll.

C. B.

Solo 3

Solo

(mit Dämpfer)

pizz.

arco

col legno

9

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[illegible]

11 Viel gemäßigter und ges-  
sänglich

Picc. *pp*

Fl. 1. 2. *pp*

Ob. 1. 2. *pp*

Cl. 1. 2. *espr.* *mf espr.*

Bscl. *mf* *mp*

Fggt. 1. 2. *mp*

Contfgt. *mp*

Hr. 1. 2. *p* *portamento* *p* *mp espr.*

3. 4. *p* *portamento* *p*

Fos. 1. 2. 3. *p* *pp* *ppp*

Pk. *pp* *pp*

I.Hrf. *p* *p* *sf* *sf* *sf* *sf*

II.Hrf. *p* *p* *p* *p*

Ve I. *mf molto espr.* *div.* *mf molto espr.*

Ve II. *mf molto espr.* *div.* *mf molto espr.*

Bf. *mf molto espr.* *div.* *mf molto espr.*

Vell. *mf molto espr.* *div.* *mf molto espr.*

C.B. *p* *pizz.* *p*

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11



Fl. 1 2 *à 2*

Cl. 1 2 *à 2*

Fggt. 1 2 *p*

Contfgt. *p*

I.Hrf. *p*

II.Hrf. *p*

Ve I. *arco*

Ve II. *arco* *pp*

Br. *pizz.* *arco* *mf*

Vcll. *pizz.* *arco* *mf* *div.*

C.B. *p*

sich ver -

Fl. 1 2 **12**

Cl. 1 2

Boel. *mf*

Fggt. 1 2 *mf*

Contfgt. *mf*

I.Horn. *mf* *molto espr.*

I.Hrf. *f*

II.Hrf. *mf* *sich ver -*

Ve I.

Ve II.

Br. *pizz.* *arco* *mf*

Vcll. *pizz.* *arco* *mf*

C.B. *p* **12**

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poco accelerando

Bocl. *pp*  
 Fggt. 1 *pp*  
 2 *pp*  
 Cntfgt. *pp*  
 Hr. 3 *Solo*  
 4 *Solo*  
 1. *p*  
 Pos. 2. *p*  
 3. *p*  
 Fk. *ppp*  
 Piano. *p*  
 Celesta. *f*  
 I.Hrf. *f* *gliss.* *as: dur*  
 II.Hrf. *f* *gliss.* *as: dur*  
 Vc. I. 4 div. *pp* *poco accelerando*  
 Vc. II. 4 div. *pp*  
 Br. *con Sord.* *pp*  
 Vcll. *arco* *pp*  
 C.B. *arco* *pp*

## 16 Allegro

Flc. *f*  
 Fl. 1. 2. *f*  
 Ob. 1. 2. *f*  
 Cl. 1. 2. *f*  
 Bocl. *f*  
 Hr. 3. 4. *f*  
 Trpt. 1. 2. *f* (mit hartem Schlägel)  
 Pk. *f*  
 Trgl. *f*  
 I.Hrf. *f*  
 II.Hrf. *f*  
 Ve I. *f*  
 Ve II. *f*  
 Br. *f*  
 Vcll. *f*  
 C.B. *f*

1. *f* (mit Dämpfer)  
 2. *f* (mit Dämpfer)

16

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation includes musical staves, notes, rests, and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The score is organized into systems, with each instrument or group of instruments having its own staff. The page shows a complex arrangement of music, with many notes and rests, indicating a highly detailed and expressive composition. The instruments listed on the left include Flc., Fl. 1, 2, Ob., Cl. 1, 2, Bsc., Pgt., Hr., Trp., Pk., Triang., Piano, Celesta, Vc. I, Vc. II, Br., Vcll., and C.B. The score is written in a standard musical notation style, with a key signature of two sharps (F# and C#) and a time signature of 2/4. The page is numbered 8 in the bottom right corner.

**17** Vorwärts immer steigend

This is a page from a musical score, likely for a symphony orchestra. The page is filled with musical notation for various instruments. At the top, there is a section for woodwinds: Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bssl. 1, 2), and Contrabassoon (Cntrf. gtt.). Below these are the Horns (Hr.) and Trumpets (Triang.). The middle section includes the Piano, Celesta, and Harp (Hr.). The bottom section features the string ensemble: Violin I and II (Vn I, Vn II), Viola (Br.), Cello (Vcll.), and Double Bass (C.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). A prominent instruction, "Vorwärts immer steigend", is written across the bottom of the page, indicating a continuous upward melodic or harmonic movement. The page is numbered "11" in the top right corner.



Fl. 1. 2. *p* *mf* *mf*

Cl. 1. 2. *p* *mf*

Bsol. *p* *mf*

Egt. 1. 2. *p* *mf*

Confgtt. *p*

Horn 1. *mf espr.*

I. Trp. *offen* *mf*

II. Hrf. *mf*

Ve I. *A* *f*

Ve II. *A*

B<sup>7</sup> divisi *arco* *mf espr.*

Vcll. divisi *arco* *p* *pizz.* *arco*

C.B. *p*

Wie vorher (16)

18

Picc.

Fl. 1.

Ob. 1.  
2.

Cl. 1.  
2.

Basl.

Fgt. 1.  
2.

I. Horn

Trp. 1.  
2.

Pos. 1.  
2.  
3.

Pk.

Triang.

II. Hrf.

(mit Dämpfer)

Wie vorher (16)

V<sup>e</sup> I.

V<sup>e</sup> II.

B<sup>r</sup> divisi

Voll. divisi

C.B.

pizz.

arco

div.

18

Wieder vorwärts immer stei-

Wieder vorwärts immer stei-

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsol.

Engl. 1 2

Trp. 1 2

Tbn. 1 2 3

Tuba

Pos.

Pk.

Triang.

II Hrf.

Viol. I

Viol. II

Vcllo

Cell.

Wieder vorwärts immer stei-

gernd -

19

Fl. 1. 2. *p* *mf*

Cl. 1. 2. *mf*

Bscl. *p* *mf*

Fggt. 1. 2. *p* *mf*

Contfgt. *p* *mf*

I. Horn *mf espr.*

II. Ref. *mf*

gernd -

Vcl. I. *espr.*

Vcl. II. *espr.*

Br. divisi *f espr.* *mf* *f espr.*

Vcll. divisi *p* *mf*

C.B. *p* *mf*

19



This page of a musical score contains the following staves and parts:

- Fl. 1**: Flute 1, measures 1-4.
- Cl. 1**: Clarinet 1, measures 1-4.
- Bscl.**: Bassoon, measures 1-4.
- Fglt. 2**: Flute 2, measures 1-4.
- I. Horn**: Horn 1, measures 1-4.
- I. Trp.**: Trumpet 1, measures 1-4.
- II. Hrf.**: Horn 2, measures 1-4.
- Vn. I.**: Violin I, measures 1-4.
- Vn. II.**: Violin II, measures 1-4.
- Viola**: Viola, measures 1-4.
- Cel. divisi**: Cello, divided parts, measures 1-4.
- CB divisi**: Double Bass, divided parts, measures 1-4.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The key signature is one sharp (F#) and the time signature is 3/4.

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fggt. 1.  
 2.  
 Contfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Pk.  
 Vc I. div. pizz.  
 Vc II. div. pizz.  
 BF divisi  
 Voll. divisi  
 C.B. divisi

arco alle  
 arco alle  
 arco  
 arco  
 arco  
 arco

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20

Picc.

Fl. 1.  
2.

Ob. 1.  
2.

Cl. 1.  
2.

Bacel.

Fgdt. 1.  
2.

Contfgt.

1.  
2.

Hr. 3.  
4.

Trp. 1.  
2.  
3.

I. Pos.

Pk. 1.  
2.

Ve I.

Ve II.

B<sup>r</sup> alle

Voll. alle

C.B. alle

## [21] (Immer gleiche ♩)

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bscl.

Fglt. 1 2

Contglt.

Hr. 1 2 3 4

Trp. 1 2 3

I. Pos.

Pk.

Kl. Tr.

Solo

I. (mit Dämpfer)

## (Immer gleiche ♩)

Ve I. pizz. arco. *col legno*

Ve II. pizz. arco *col legno*

B<sup>r</sup> pizz. arco *col legno*

Vcll. *p* *col legno*

C.B. *p* *col legno*

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bscl.

I. Trp.

Kl. Tr.

Ve I. *gew.* *pizz.* *arco*

Ve II. *gew.* *pizz.* *arco*

B<sup>r</sup> *gew.* *pizz.* *arco*

Vcll. *gew.* *pizz.* *arco*

C.B. *gew.* *pizz.* *arco*



22

Fl. 1. 2. *I* *mf* *à 2* *p*

Ob. 1. 2. *à 2* *mf* *sf* *p*

Cl. 1. 2. *mf* *p*

Bcl. *p* *pp* *p*

Fggt. 1. 2. *pp* *p*

Cntfggt. *pp*

Hr. 1. 2. *I* *p* *III* *sf* *Solo* *(often)* *p*

Pos. 1. 2. 3. *p* *Solo* *PPP*

Kl. Tr. *sf* *PPP*

I. Hrf. *sf*

II. Hrf. *sf*

V<sup>e</sup> I. *pizz.* *p*

V<sup>e</sup> II. *p* *pizz.* *sf* *p*

Bf. *arco* *p* *pizz.* *p*

Vcll. *p* *sf* *p*

C.B. *p* *sf* *p*

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoon (Bsc.), English Horn (Hr.), Trumpets (Trp.), Triangle, Violins (Vcl.), Viola (Vcl. II), Bassoon (Bf.), Cello (Ccl.), and Double Bass (C.B.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a variety of dynamic markings, including *p* (piano) and *f* (forte), and articulation marks such as accents and slurs. The score is arranged in a standard orchestral layout, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves. The page is numbered 12 in the top right corner.

23

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bacl.  
 Fgt. 1.  
 2.  
 Contgts.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 BaStub.  
 Pk.  
 Vcl. I.  
 Vcl. II.  
 Br.  
 Vcll.  
 C.B.



24

Pico.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bocl.

Fggt. 1. 2.

Cntfggt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

BaStub.

Ve I.

Ve II.

Br.

Veil.

C. B.

div.

alle



molto rit.

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgth. 1.  
 2.  
 Contgth.  
 1.  
 2.  
 Hr.  
 3.  
 4.  
 Trp.  
 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Baß tub.  
 Fk.  
 Beck.  
 Piano  
 Celesta  
 I. Hrf.  
 II. Hrf.  
 Vcl. I.  
 Vcl. II.  
 BF.  
 Voll.  
 C.B.

(mit Schlägel)  
 molto rit.  
 div.  
 alle piz.  
 arco  
 3 div.  
 3 div.  
 3 div.

30112

Picc. (ohne Nachschläge)

Fl. 1. 2. (ohne Nachschläge)

Ob. 1. 2. (ohne Nachschläge)

Cl. 1. 2. a2

Bscl.

Fggt. 1. 2.

Contfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Baßtbl.

Pk.

Tiefe Glock.

Piano

Celesta

I. Hrf. (b moll) *gliss.*

II. Hrf. (b moll) *gliss.*

Ve I. a tempo pizz. (a div.)

Ve II. (ohne Nachschläge)

Br.

Vcll.

C.B.

26

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162

27

Picc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bscl.

Fggt. 1. 2.

Cornfgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3. 4.

Pos. 1. 2. 3.

BaStub.

Pk.

Tiefe Glock.

Piano

Celesta

I. Hrf.

II. Hrf.

V<sup>o</sup>I.

V<sup>o</sup>II.

Bf.

Vcll.

C.B.

30112

27

Flce  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bocl.  
 Fgta. 1.  
 2.  
 Onf. gta.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 3.  
 Pos. 1.  
 2.  
 3.  
 Baßstab.  
 Pk.  
 Piano  
 Celesta  
 I. Hrf.  
 II. Hrf.  
 V<sup>e</sup> I.  
 V<sup>e</sup> II.  
 B<sup>e</sup>  
 Well.  
 C. B.

(es moll) *gliss.*  
 (es moll) *gliss.*  
 (3 div.)  
 (3 div.)  
 (3 div.)  
 (3 div.)  
 alle *sfz*  
 alle *sfz*

[28] più lento

C1  
 C2  
 Bcl.  
 Fgts. 1  
 2  
 Contfgt.  
 I. Horn.  
 Pos. 1  
 2  
 3  
 Baßstab.  
 Pk.  
 Piano  
 I. Hrf.  
 II. Hrf.  
 Vcl. I.  
 Vcl. II.  
 Br.  
 Vcll.  
 C.B.

*mf*  
*mp*  
*p*  
 Solo  
*molto espr.*  
*p*  
 am Steg  
 nat.  
 più lento  
 nat.

[28]

30 Tempo I. sempre cresc. 29

Fl. 1. 2. 1. 2. Ob. 1. 2. Cl. 1. 2. Bcl. 1. 2. Fggt. 1. 2. Contfgt. 1. 2. 3. 4. Hr. 1. 2. 3. 4. Trp. 1. 2. 3. Pos. 1. 2. 3. Bass. 1. 2. 3. 4. Pk. 1. 2. 3. 4.

Tempo I.  
sempre cresc.

div.

30

30112



poco a poco accel. (d)

31

Picc. *a 2*

Fl. 1. *a 2*

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Bel.

Fgt. 1.

Fgt. 2.

Contfag.

Hr. 1.

Hr. 2.

Hr. 3.

Hr. 4.

Trp. 1.

Trp. 2.

Pos. 1.

Pos. 2.

Pos. 3.

Bassob.

Pk.

I.Hrf.

II.Hrf.

Vc. I. *div.*

Vc. II. *div.*

B.

Vcll.

C.B.

31

30112

## Hauptzeitmaß (Allegro giocoso) (♩ : wie zuletzt ♩)

à 2

Fl. 1. 2. *p*

Ob. 1. 2. *p*

Cl. 1. 2. *p*

Bcl. *p*

Fgtt. 1. 2. *p*

Confgt. *p*

Hr. 1. 2. *p*

3. 4. *p*

Trp. 1. 2. *mf* *p*

## Hauptzeitmaß (Allegro giocoso) (♩ : wie zuletzt ♩)

Vsl. *mf*

Vcl. II. *mf* *alle*

Bt. *mf* *div.*

Vcl. *f*

C.B. *mf* *div.*

32

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bel. *mf*

Fgt. 1 *p*

Fgt. 2 *p*

Cntggt. *p*

I. Horn *fp*

I. Trp. *fp* Solo

Vcl. *pizz.* *arco* *pizz.*

Vcl. II. *pizz.* *arco* *pizz.* *arco* (sul G)

Bc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vcll. *pizz.* *arco*

C. B. *pizz.* *arco*

32





(Platterränge) (Platterränge)

Picc. *mf* *p* *mf* *p*

Fl. 1 *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p*

Ob. 1 *mf* *p* *mf* *p*

Ob. 2 *mf* *p* *mf* *p*

Cl. 1 *mf* *p* *mf* *p*

Cl. 2 *mf* *p* *mf* *p*

Bcl. *mf* *p* *mf* *p*

Fggt. 1 *mf* *p* *mf* *p*

Fggt. 2 *mf* *p* *mf* *p*

Hr. 1 *mf* *p* *mf* *p*

Hr. 3 *mf* *p* *mf* *p*

I. Trp. *mf* *p* *mf* *p*

I. Hrf. *mf* *p* *mf* *p*

II. Hrf. *mf* *p* *mf* *p*

Viol. I *mf* *p* *mf* *p*

Viol. II *mf* *p* *mf* *p*

Br. *mf* *p* *mf* *p*

Vcll. *mf* *p* *mf* *p*

C.B. *mf* *p* *mf* *p*

(in der Nähe des Resonanzkastens) (abgedämpft) *mp* *stacc.*

arco pizz. arco pizz. arco pizz. arco

34

Picc. *mf espr.* *ff espr.*

Fl. 1. 2. *p* *mf espr.* *ff espr.*

Ob. 1. 2. *mf espr.* *ff espr.*

Cl. 1. 2. *mf* *ff espr.*

Bel. *mf* *ff*

Fgt. 1. 2. *mf* *ff*

Cntfgt. *mf molto espr.* *ff*

Hr. 1. 2. 3. 4. *mf* *ff*

I. Trp. *mf* *ff molto espr.*

Pk. *mf* *ff*

I. Hrf. (abgedämpft) *mp stacc.*

Vi. I. *f molto espr.* *ff*

Vi. II. *f molto espr.* *ff*

Bf. *p* *f molto espr.* *ff*

Vcll. *mp* *f molto espr.* *ff*

C.B. *mp* *f* *ff*

34 *sfz*

35

Picc.

F1. 1.  
2.

Ob. 1.  
2.

Cl. 1.  
2.

Bel.

Fggt. 1.  
2.

Contfgt.

Hr. 1.  
2.  
3.

Trp. 1.  
2.

Pk.

Vcl. I.

Vcl. II.

Bf.

Vcll.

C.B.

Solo

Solo

I. (mit Dämpfer)

IV. Dämpfer ab!

pizz.

arco

col legno

35

Verlångsamend

(vorübergehend)

173

36

Picc. *pp*

Fl. 1. 2. *pp*

Ob. 1. 2. *pp*

Cl. 1. 2. *mf*

Bcl. *p*

Fagott. 1. 2. *mf*

Contfaggt. *p*

Hr. 1. 2. 3. 4. *pp*

Pk. *pp* Solo

I. Hrf. *p* nat. *pp*

II. Hrf. *p*

Verlångsamend

Ve I. *arco* *mf*

Ve II. *arco* *mf*

Bt. *col legno* *mf me'no espr.* *(gew.)* *div.*

Vcll. *col legno* *p (gew.)* *mp molto espr.*

C.B. *col legno* *p (gew.)* *p*

36



This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Flc. (Flute), Fl. 1 and 2, Ob. 1 and 2, Cl. 1 and 2, Bel. (Bassoon), Fggt. 1 and 2, Cntf. (Contrabassoon), Hr. 1, 2, 3, and 4, Pos. 1, 2, and 3, Pk. (Percussion), I. Hr. f. (First Horn), II. Hr. f. (Second Horn), Vcl. I. (Violin I), Vcl. II. (Violin II), Bf. (Bassoon), Vcl. (Violoncello), and C.B. (Double Bass). The score includes dynamic markings such as *pp*, *p*, *mf*, and *f*, and performance instructions like *portamento*, *div.*, and *uniss.*. The music is written in a major key with a 4/4 time signature. The page is numbered 10 at the bottom right.

37 Viel gemäßigter und gesanglich

Fl. 1 2 *p* *à 2*

Ob. 1 2 *p*

Cl. 1 2 *p* *à 2*

Bcl. *p*

Fgt. 1 2 *p*

Contf. 1 2 *p*

I. Horn *p*

I. Trp. *p*

3 Pos. *ppp*

Pk. *ppp*

I. Hrf. *p*

II. Hrf. *p*

Vcl. *mf molto espr.* *pizz.* *arco* *pp* *p* *mf*

Vcl. II. *p* *arco* *pp* *p* *mf*

Bf. *alle pizz.* *p* *arco* *pp* *p* *mf*

Vell. *p* *pizz.* *arco* *mf*

C. B. *p*

37

Fl. 1. 2. 38

Cl. 1. 2. *p*

Fggt. 1. 2. *p*

Contfggt. *mf*

I. Horn *mf molto espr.*

I. Hr. F.

II. Hr. F. *mf*

Viol. I.

Viol. II. *3*

Br.

Cell. *pizz. p*

C.B. *p* 38

Fl. 1. 2. *fespr.*

Cl. 1. 2. *mf*

Bel. *mf*

Fgt. 1. 2.

I. Horn

Ve I.

Ve II.

Br.

Voll. *arco* *mf*

39 a tempo

Picc.

Fl. 1. 2.

Ob. 1. 2. *mf*

Cl. 1. 2. *mf*

Bel. *mf*

Fgt. 1. 2. *mf*

Catt. Gtt. *fespr.* *mf*

Hr. 1. 2. 3. 4. *mf*

I. Trp. *mf* *fespr.*

Ve I.

Ve II.

Br. *fespr.*

Voll. *pizz.* *arco*

C.B. *pizz.* *sf*

39



rit.

[40] Molto tranquillo

Picc. *sub p*

Fl. 1. 2. *sub p*

Ob. 1. 2. *sub p*

Cl. 1. 2. *sub p*

Bel. *sf* *sub p*

Fglt. 1. 2. *sf* *sub p*

Cntglt. 1. 2. *sf* *sub p*

Hr. 1. 2. 3. 4. *sf* *sub p*

I. Trp. *hervortretend*

Pos. 1. 2. 3. *mf*

Pk. *p*

Piano *mf*

Celesta *sf*

I. Hrf. *sf*

II. Hrf. *sf*

Ve I. *rit.* *sub p*

Solo *sub p* *pizz.* *arco* *pp* *espr.*

Ve II. *pizz.* *arco* *pp* *espr.*

Tutti *sub p* *pizz.* *arco* *pp* *espr.*

Bf. *sf* *sub p* *pizz.* *arco* *pp* *espr.*

Vol. II. *pizz.* *arco* *pp* *espr.*

C.B. *div.*

## Tempo I (Allegro giocoso)

Cl. 1. 2. *p*

Bcl. *p*

Fgta. 1. 2. *p*

1. Hr. *p*

3. Hr. *p*

Fa. *p*

Glockensp. *pp*

Piano *mf*

Celosta *ff*

I. Hrf. *ff*

II. Hrf. *ff*

Solo *pespr.*

V. I. *pizz. div. p*

Tutti *p*

Solo *pizz. p*

V. II. *pizz. div. p*

Tutti *p*

Solo *am Stog.*

Bf. *am Stog.*

Tutti *pizz. 3 div. p*

Vcll. *alle pizz. 3*

C. B. *pizz. 3*

Tempo I (Allegro giocoso)

Picc.   
 Fl. 1. 2.   
 Ob. 1. 2.   
 Cl. 1. 2.   
 Bcl.   
 Fglt. 1. 2.   
 Ontfgt.   
 Hr. 1. 2. 4.   
 I.Trp.   
 Fk.   
 Tiefe Gl.   
 Glockensp.   
 Piano   
 Celesta   
 I.Hr.f.   
 II.Hr.f.   
 Ve I.   
 Ve II.   
 Br.   
 Vll.   
 C.B.

Musical score for a symphony orchestra, page 180, rehearsal mark 41. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoon, Fagott, Contrabassoon, Horns, Trumpets, Trombones), percussion (Tympani, Glockenspiel), strings (Violins I & II, Viola, Violoncello, Contrabass), and keyboard instruments (Piano, Celesta). The score is in 3/4 time and features various dynamics (mp, f, sf, mf, p, ff) and articulations (acc, stacc, marc). The woodwinds and strings play a melodic line, while the piano and celesta provide harmonic support. The brass instruments play a rhythmic pattern. The score is marked with rehearsal mark 41 at the beginning and end of the page.

181

Pfl.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bcl.

Fgt. 1. 2.

Contgt.

Hr. 1. 2. 4.

I. Trp.

Pk.

Tiefe Gl.

Glockensp.

Piano

Celesta

I. Hrf.

II. Hrf.

Vo I.

Vo II.

Br.

Vcll.

C.B.

42



182

Picc.

Fl. 1.  
2.

Ob. 1.  
2.

Cl. 1.  
2.

Bel.

Fggt. 1.  
2.

Contfett.

Hr. 1.  
2.  
3.  
4.

I. Trp.

Fos. 1.  
2.  
3.

Pk.

Tiefe Gl.

Glockensp.

Piano

Celesta

I. Hrf.

II. Hrf.

Vi I.

Vi II.

Bf.

Voll.

C.B.

43

20149

43

Picc.  
 Fl. 1.  
 2.  
 Ob. 1.  
 2.  
 Cl. 1.  
 2.  
 Bas.  
 Fgt. 1.  
 2.  
 Cntfgt.  
 Hr. 1.  
 2.  
 3.  
 4.  
 Trp. 1.  
 2.  
 Pos. 1.  
 2.  
 3.  
 Glockensp.  
 Piano  
 Celesta  
 I Hrf.  
 II Hrf.  
 Vcl.  
 Vcl.  
 B.  
 Cell.  
 C.B.

Flöc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bocl.

Fgt. 1. 2.

Contgt.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

Pos. 1. 2. 3.

Baß tub.

Glockensp.

Piano

Celesta

I. Hrf.

II. Hrf.

Vcl. I.

Vcl. II.

Bf.

Vcll.

C. B.

*alle* *div.* *alle* *div.*

*C-dur* *Wiss*

44

Picc. *sempre*

Fl. 1. *sempre*

2. *sempre*

Ob. 1. *sempre*

2. *sempre*

Cl. 1. *sempre*

2. *sempre*

Bscl. *sempre*

Fgt. 1. *sempre*

2. *sempre*

Contgt. *sempre*

Hr. 1. *sempre*

2. *sempre*

3. *sempre*

4. *sempre*

Trp. 1. *sempre*

2. *sempre*

3. *sempre*

Fos. 1. *sempre*

2. *sempre*

3. *sempre*

Baßstab. *sempre*

Pk. *sempre*

Becken *sempre*

Glockensp. *sempre*

Piano *sempre*

Celesta *sempre*

I. Hrf. *sempre*

II. Hrf. *sempre*

Vr I. *sempre*

Vr II. *sempre*

Bf. *sempre*

Voll. *sempre*

C.B. *sempre*

44 *sempre*

hervortretend

3 div.

30412



66

Flöte. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bass. 1. 2.

Fgt. 1. 2.

Contb. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Pos. 1. 2. 3.

Euph. 1. 2.

Pk. 1. 2.

Glockensp. 1. 2.

Piano

Celesta

I. Hr.

II. Hr.

Ve I.

Ve II.

Bf.

C. B.

Fl. 1. 2.  
 Cl. 1. 2.  
 Bass. 1. 2.  
 Fggt. 1. 2.  
 Tofggt. 1. 2.  
 Hr. 1. 2.  
 Trp. 1. 2.  
 Fes. 1. 2.  
 Bass. 1. 2.  
 Fk. 1. 2.  
 Glockensp. 1. 2.  
 Piano 1. 2.  
 Celesta 1. 2.  
 I. Hrf. 1. 2.  
 II. Hrf. 1. 2.  
 Vn. I. 1. 2.  
 Vn. II. 1. 2.  
 Br. 1. 2.  
 Vol. 1. 2.  
 C. B. 1. 2.

hei vor'tretend

div.

Picc.  
 Fl. 1.  
 2.  
 Ob.  
 Cl.  
 1.  
 2.  
 Bocl.  
 Fgtt. 1.  
 2.  
 Cntfgt.  
 Hr.  
 1.  
 2.  
 3.  
 4.  
 Trp.  
 1.  
 2.  
 Fos.  
 1.  
 2.  
 3.  
 Baßub.  
 Fk.  
 Glockensp.  
 Piano  
 Celesta  
 I. Hrf.  
 II. Hrf.  
 Vr I.  
 Vr II.  
 Br.  
 Vcll.  
 C. B.

so stark  
 möglich

30112



*sempre stringendo e crescendo.*

Fl.  
F.  
Ob.  
1.  
2.  
3.  
4.  
Hr.  
Trp.  
1.  
2.  
3.  
4.  
stb.  
tub.  
piano  
p.  
f.  
ff.  
III.  
II.  
I.

*sempre stringendo e crescendo.*



Picc. Fl. 1. 2. Ob. 1. 2. Cl. 1. 2. Bsl. Fglt. 1. 2. Cntfgt. Hr. 1. 2. 3. 4. Trp. 1. 2. 3. Pos. 1. 2. BaStub. Fk. Triang. Piano Celesta I. Hrf. II. Hrf. Ve I. Ve II. Br. Veil. C.B.

*ff sempre*

46

## Jubelnd

The musical score is written for a large ensemble, likely a symphony or concert band. It features multiple staves, each with its own key signature and time signature. The tempo is marked "Jubelnd" (Jubilantly). The score includes various musical notations such as notes, rests, and articulation marks. The notation is complex, with many beamed notes and dynamic markings like *div* (divisi) and *hervortretend* (prominent). The score is divided into measures by vertical bar lines, and some measures contain multiple notes, indicating a fast tempo. The overall style is characteristic of late 19th or early 20th-century musical notation.

192

47

Pico.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsc.

Fgt. 1 2

Contfgt.

Hr. 1 2 3 4

Trp. 1 2 3

Pos. 1 2 3

BaStub.

Pk.

Triang.

Becken.

Piano.

Celesta.

I. Hrf.

II. Hrf.

Ve I. (alle)

Ve II. (alle)

Br. (alle)

Vcll. (alle)

C. B.

gliss.

gliss.

(rasch dampf)







M  
1001  
K83  
op.5

Korngold, Erich Wolfgang  
[Sinfonietta, op. 5]  
Sinfonietta

**Music**

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